RATNĀVALĪ

S'RĪ HARṢA

SAMSKRITA SAHITYA SADANA
211, VISVESVARAPURAM, BANGALORE 4

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श्रीहर्षदेवस्य

रत्नावलीनाटिका

WITH INTRODUCTION,
ENGLISH TRANSLATION, NOTES, ETC.

by

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कविषु दधतमुत्कर्षं विस्फुरदनवद्यहृद्यवाग्वर्षम्।
इह खलु खलप्रधर्षं श्रीहर्षं नौमि हर्षसङ्घर्षम्॥ —कस्यापि

अमोघचिन्तामणिमन्त्रसिद्धिप्राप्तप्रभावं प्रथितप्रतापम्।
समस्तशास्त्रप्रतिबुद्धविद्यं श्रीहर्षमेकं विबुधं प्रतीमः॥ —कस्यापि

यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरः
भासो हासः, कविकुलगुरुः कालिदासो विलासः।
हर्षो हर्षः हृदयवसतिः पञ्चबाणः स बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय॥ — जयदेवस्य

"The structure of the original language is eminently elegant, particularly in the Prakrit......the Sanskrit style is also very smooth and beautiful without being painfully elaborate ...Whilst both in thought and expression there is little fire or genius, a generally correct and delicate taste regulates the composition...,,— Hindu Theatre, II, 258-59

"The story is romantic, the incidents are well contrived the situations are eminently dramatic, and although the spectator is let into the secret of the plot from the beginning, the interest is very successfully maintained"

—Wilson's Hindu Theatre, II, 318

" Harṣa is graceful, fluent and perspicuous; he possesses a quaint and dainty, if not original and soaring, fancy, and a gift of writing idyllic and romantic poetry, with frequent felicities of expression and musical cadence. Essentially a decorative artist, he embroiders a common-place tale with fine arabesques, and furnishes feasts of colour and sound by pictures of a spring or moon-light festival and of refined luxuries and enjoyments of the court-life of his day."

— S. K. De and Dasgupta

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INTRODUCTION

PRELIMINARY–In Sanskrit there are two groups of literary compositions, 1. S'ravya and 2. Dṛs'ya. The S'ravya group comprises of works in prose and poetry and the Dṛs'ya group of dramatic compositions. Dramas in Sanskrit are of two broad varieties—Rūpakas and Uparūpakas. *Rūpakas* are of ten kinds— 1 Nāṭaka 2 Prakaraṇa 3 Bhāṇa 4 Prahasana 5 Dima 6 Vyāyōga 7 Samavakāra 8 Vithi 9 Aṅka 10 Īhāmṛga. *Uparūpakas* are of 18 kinds— 1 Nāṭikā 2 Troṭaka 3 Gōṣṭhi 4 Saṭṭaka 5 Nātyarāsaka 6 Prasthāna 7 Ullāpya 8 Kāvya 9 Preṅkhaṇa 10 Rāsaka 11 Saṁlāpaka 12 S'rīgadita 13 S'ilpaka 14 Vilāsita 15 Durmallikā 16 Prakaraṇī 17 Hallīs'a and 18 Bhāṇikā.

1. *AUTHORSHIP*

Nāgānanda, a nāṭaka in five Acts, and Ratnāvalī and Priyadars'ikā, both Nāṭikās in four Acts, are known as the works of S'rī Harsha. But, there is room enough for doubts to spring up with regard to the two questions — 1. Who is this S'rī Harṣa ? 2. Did S'rī Harsha himself write these plays, or did any other poet write and pass them in S'ri Harsha's name?

WHO IS THIS S'RĪ HARṢA, (THE AUTHOR OF THE PLAYS)?

Six different persons bearing the name of S'rī Harṣa flourished in India in different periods. They are —

1, S'rī Harṣa the author of Naiṣadha-Carita, a mahā-Kāvya in 22 Cantos. He belonged to the latter half of the 12th century A.D. He was the son of Hīrapaṇḍita and Māmalladēvī, He was not a king but he enjoyed the patronage of Jayacandra, king of Kanouj. At the end of each of the cantos of his Kāvya he has given the names of all his other works. But these three dramas are not mentioned there.

2. S'rī Harṣa, younger brother of Govinda-ṭhakur, author of Kavya–Prakās'adīpikā. He too was not a king. He was

a great scholar as testified by his brother. He lived in the latter half of the 15th century.

3. S'rī Harṣa of Dhārā ; grandfather of Bhōja. Date – earlier half of the 10 th century. A.D.

4. S'rī Harṣa dēva of Kās'mir. His date is later than the 11th century A.D. There is no evidence to show that he was a poet.

5. S'rī Harṣa Vikramāditya who lived in about the 16th century BC(?) [Some believe that he flourished in the 2nd century A.D., and that Bhasa (Dhavaka?) was his court poet

6. S'rī Harshavardhana Silāditya—Early part of the 7th century A.D.

We have now to see which of these six S'rī Harṣas, is the author of our three plays ?

Before examining this question, it must be noted that these three plays have been mentioned by names, and passages there-from quoted by several authors. The earliest author, known so far, quoting from Ratnāvalī is Damodaragupta, the minister of king Jayāpiḍa (779—813 A.D.). This author has narrated the story of Ratnāvalī in his Kuṭṭinīmata, quoted *i 24* of the same drama and praised it as an excellent work. Quotations from Ratnāvalī and Nāgānanda are found also in the Das'arūpaka (10th cent.) and in Kṣemendra's Aucityālaṅkāra (11th cent.). Thus there can be no doubt that these plays must belong to a period earlier than the 8th century A,D. Among the six S'rī Harṣas mentioned above, the first four belong to a period later than the 8th century. Moreover the first two S'rī Harṣas are not even kings. (The Prastāvanas of all these three plays clearly mention that their author was an emperor.) The third and the fourth were kings but not authors. Hence the authorship of these plays cannot be ascribed to any of these four S'rī Harṣas.

The fifth S'rī Hārṣa belongs to a fairly early period but there is no evidence for his being an author. In the case of the sixth S'rī Harṣa i.e. S'rī Harsavardhana S'ilāditya, there is ample evidence to say that these plays were written by him, I-tsing has clearly recorded that "King (S'rī Harṣa) Siladitya versified the story of Bodhisatva Jimūtavāhana who surrendered himself in place of a Naga. This version was set to music (lit. string and pipe); he had it performed by a band accompanied by dancing and acting and popularised it in his time." The famous prose writer Bāṇa has praised in his Harṣacarita the poetic talents of S'ri Harṣa. Several other writers have also spoken high of S'rī Harṣa's poetry. Hence the author of the three plays in question must be S'rī Harṣavardhana S'iladitya.

ALL THE THREE PLAYS ARE BY THE SAME WRITER —

Dr Macdonell and some other scholars believed that the author of Nāgānanda was different from the author of Ratnāvalī and Priyadars'ikā, on the basis of the difference in the subject matter of the plays. But it must be borne in mind that nothing prevents a writer from dramatising different types of stories or different stories of the same type. Moreover the striking similarity of style, repetition of the same ideas, words, phrases, sentences, and even stanzas in the dramas, and the identical wordings of the prastāvanas in all the three plays attributing the authorship of them to one and the same person i.e. S'rī Harsha, a great king and poet, go to establish that all these three plays are by one and the same writer (viz:—S'rī Harsha).

WERE THESE PLAYS WRITTEN BY BĀṆA OR DHĀVAKA AND PASSED IN HARṢA'S NAME?—

This question arose mainly because of the statement 'धावकः कविः । स हि श्रीहर्षनाम्ना रत्नावलीं कृत्वा बहुधनं लब्धवान्' — made by Nāgoji (17th cent A. D.) in his Kāvyapradīpo-

dyota, while commenting upon "काव्यं यशसेऽर्थकृते..." कालिदासादीनामिव यशः, श्रीहर्षादेर्धावकादीनामिव धनम्...' of Mammata's Kāvyaprakās'a (I 2) c. 1100 A. D.). A Kās'merian manuscript of the Kāvyaprakās'a reads 'श्रीहर्षादेर्बाणादीनामिव धनम्'. Relying on these, some scholars have held that Dhāvaka or Bāṇa must have written Ratnāvalī and allowed it to go in the name of S'rī Harṣa in return to a large sum of money from him. First of all, the original line in the Kāvyaprakās'a is a simple one meaning—'Dhāvaka (or Bāṇa) and others got wealth from S'rī Harṣa and others...'. It is a well known fact that S'rī Harṣa was a patron of letters and gave plenty of money to poets in appreciation of their works. The line in question corroborates this fact and only refers to the munificence of S'rī Harṣa and others to distinguished poets such as Dhāvaka. It allows no room for Nāgōji's observation that Dhāvaka got money from Harṣa, *by writing Ratnāvalī in his name.* Unfortunately, nothing of Dhāvaka or his works is known to us to this day. Hence there is no good in persuing this question further. Bāṇa too cannot be accepted as the author of Ratnāvalī on the basis of the said line. For, there was no need for Bāṇa to earn money by such means. He had inherited plenty of wealth from his father and grandfather. Further, if he had a mind to earn money by such means, he could have got larger sums by allowing his famous Kādambari to pass in the name of Harṣa. Moreover Bāṇa's style is known to us. There can be no comparison between the style of Bāṇā's Kādambari and the style of these three plays. But it must be admitted, to do justice to Bāṇa, that the author of these plays has been very much influenced by the descriptions and style of Bāṇa.

Thus it is clear that Ratnāvalī was not written by Bāṇa. There is not enough evidence to say that Dhāvaka wrote it. There is absolutely no ground whatsoever on which Harṣa's authorship of the play could be rejected, When such

is the case, why disbelieve the author's own words in the prastāvanas of the three plays, where, using almost the same words, he gives out his name as Harṣa, calls himself a great king and a skilled poet?

Now to recapitulate—In the three plays mentioned, there is a striking similarity in the matter of plot-construction, parallel situations, repetition of the same phrases, sentences, and stanzas and kindred ideas. A good bit of the prologues, inclusive of the stanza praising Harṣa as an accomplished poet, of the three plays is almost a verbatim repetition. This common feature of the plays affirms that they are from the pen of one and the same writer. The prologues of the plays clearly mention that S'ri Harṣa is their author. The Chinese pilgrim I-tsing, in the last quarter of the 7th century, distinctly refers to the Nāgānanda as a play written by S'rī Harṣa. Damodara-gupta, (in the 9th cent.), while describing a performance of the play Ratnāvalī in his work Kuṭṭinīmata, ascribes it in unmistakable terms to S'rī Harṣa. The Anthologists have included in their Anthologies many of the stanzas found in these three plays, ascribing them to S'rī Harṣa clearly. Bāṇa amply testifies in his Harṣacarita to the fact that S'rī Harṣa was a gifted poet. These evidences go to prove definitely that S'rī Harṣa is the author of these three plays.

2. *S'RĪ HARSHA*

S'RĪ HARṢA'S LIFE, DATE AND WORKS– Harṣavardhana S'ilāditya was king of Sthānes'var and Kānyakubja. He reigned in the first half of the 7th cent. A. D. He was the son of king Prabhākaravardhana and Yas'omatī. S'rī Harṣa had an elder brother named Rājyavardhana who had to become king after the death of his father in 604 A.D. As he was slain by the Gauda king S'as'āṅka, S'rī Harṣa carried on the administration of the kingdom with the title Kumāra.

rāja for some time. He had a younger sister Rājyas'rī by name. She was married to the Maukhāri king Grahavarman. But she soon became a widow as her husband was murdered by Dēvagupta, king of Mālva. She, thereafter, remained under her brother's protection.

S'rī Harṣa transferred the seat of government from Sthāṇes'vara to Kānyakubja and ascended the throne in 606 A.D. Since then, he came to be known as King of Kānyakubja. Within a few years after this, he conquered the whole of North India and became the 'Undisputed master of the country from the Himālayas to the Narmada, and from the Sutluj on the west to the mouths of the Brahmaputra on the east.' This was the height of his glory. Later, he marched towards the south and got defeated by Pulakēsin II of the Cālukya family in about 620 A.D. This was the last of his campaigns. This only defeat of S'rī Harṣa changed his attitude towards life and his religious outlook also to an extent. Bāṇa says in the Harṣacaritam that S'rī Harsa often expressed his desire to become a Buddhist along with his sister after he had fulfilled his vow. Heun-Tsang says that Harṣa became a Buddhist in his oldage. There is ample evidence to show that S'rī Harṣa's administration was of a very high order and that his subjects were contented and in a flourishing condition. Stanza 8 in Act I of Nāgānanda and stanza 9 in Act I of Ratnāvali give us a fair picture of the condition of the empire of S'rī Harṣa himself. Religious toleration was practised by all in his times, and people freely passed from one religion to another. The two rival creeds of Buddhism and Hinduism were coming to be reconciled. It is such a reconciliation that S'rī Harṣa has represented in his play Nāgānanda. He held religious assemblies in Kanoj and Prayāga, where he distributed his wealth freely in charity. He founded many charitable institutions on the model of those of As'ōka, throughout the country. After a glorious

reign of forty years, Harṣa died in 646 A. D. As he left no heir, the throne was usurped by one or his ministers. Soon there was disorder in the country and the kingdom crumbled into pieces.

Besides being a great king of considerable power and fame, S'rī Harsa was reputed also as a poet. He wrote three plays Viz. 1. *Nāgānanda 2 Ratnāvalī* and 3 *Priyadars'ikā.* He is regarded as the author of a *lexicon* (a work on grammar ?), two stōtras Viz. *1 Suprabhātastōtra* and *2 Aṣṭamahās'rīcaitya-Stotra* and *a few stray Verses* attributed to him in the Anthologies. The following is such a stray verse found in Vallabhadeva's Subhāṣitāvalī—

अशठमलोलमजिह्मं त्यागिनमनुरागिणं विशेषज्ञम् ।
यदि नाश्रयति नरं श्रीः श्रीरेव हि वञ्चिता तत्र ॥

The Banskhera and Madhuban inscriptions (Epi, I, iv *202* and i 67) may also be noted here. This verse—

कर्मणा मनसा वाचा कर्तव्यं प्राणिभिर्हितम् ।
हर्षेणैतत्समाख्यातं धर्मार्जनमनुत्तमम् ॥

of the Banskhera inscription is noteworthy.

S'ri Harṣa was also a patron of letters. The great Sanskrit prose writer Bāṇabhaṭṭa enjoyed his patronage so much that the fact came to be recorded by later writers in various works. cf: श्रीहर्षो विततार गद्यकवये बाणाय वाणीफलम् । — रामचरिते xxii 100. Mayūra and Mataṅga divākara were two other famous poets in Harṣa's court.

3 *THE RATNĀVALĪ NĀTIKĀ*

GENERAL —The Ratnāvalī is the best written play of S'rī Harsha. It is a Nāṭikā in four Acts and deals with the story of the Siṁhala princess Ratnāvalī and her marriage with king Udayana of Kaus'āmbī.

ANALYSIS OF THE PLAY

PROLOGUE—As usual with Sanskrit dramas, Ratnāvalī also has a prologue at the beginning. It opens with the customary Nāndī [four (five?) benedictory verses] and the Sūtradhāra announcing to the audience that he is going to stage presently S'rī Harsha's new play Ratnāvalī as a part of the celebration of the Spring Festival. The Sūtradhāra's short conversation with the Naṭī emphasises that any good fortune would befall us when destiny is favourable. The prologue concludes by suggesting that minister Yaugandharāyaṇa will appear on the stage next.

ACT I THE VISHKAMBHAKA–The actual play now begins with a Vishkambhaka which comprises of a soliloquy by Yaugandharāyaṇa, the minister of king Udayana. This soliloquy acquaints us with the back-ground of the plot in a brief manner, a knowledge of which is absolutely necessary to follow and appreciate the play.

[THE BACK-GROUND—Vikramabāhu, king of Simhala, had a very beautiful daughter named Ratnāvalī. A sage had predicted that the person who would marry her would become a Sārvabhauma. With implicit faith in the prediction Yaugandharāyaṇa sought her in marriage for his master, although he had already a wife named Vāsavadattā who was no other than the neice of Vikramabāhu. Naturally Vikramabāhu rejected the proposal for fear of wounding the feelings of his neice Vāsavadattā. There-upon, Yaugandharāyaṇa who was bent upon the marriage at any cost, as it would secure the greatest prosperity for his master, first spread a report that Queen Vāsavadattā perished in a fire accident at Lāvāṇaka, and then, after some time sent Bābhravya, a chamberlain, to the Simhala king to re-open the marriage proposal. This time, there being no objection for the proposed marriage, Vikramabāhu betrothed his daughter Ratnāvalī

to Udayana and sent her escorted by his minister Vasubhūti and Udayana's chamberlain Bābhravya, by ship from Simhala. But unfortunately the ship wrecked on the way. Ratnāvalī could somehow catch hold of a plank and manage to float. She was however saved by a trader of Kauśāmbī, who, recognising her through the precious gem-necklace she wore, took her to Yaugandharāyaṇa. The minister named her 'Sāgarikā' (= rescued from the sea) appropriately, and without giving out her identity for obvious reasons, introduced her to the Queen, who accepted her as an attendant.

The chamberlain Bābhravya and the Simhala minister Vasubhūti also somehow got to land and joined Rumaṇvān, another minister of Udayana, gone to uproot the Kosalas.]

THE MINISTER'S SOLILOQUY : After referring to the above incidents in a very brief manner, Yaugandharāyaṇa dwells on the helping hand thus extended to him by destiny in his enterprise conducive to his master's prosperity and concludes his soliloquy with an expression of joy at the jubilation of the citizens in celebrating the Great Festival of Cupid.

The Act proper introduces the king and his comrade Vasantaka describing to us the Great Festival of Cupid which is in full swing in the city. Then enter two maids dancing and singing. The king admires their poses. The Vidūṣaka goes to join them in their dance, but when he speaks like a fool, he is made fun of by them. After this diversion, the maids approach the king and inform him that the Queen is due to offer worship to Cupid under the Red Aśoka tree in the Makaranda garden and that she desires the king's presence there during the function. So the king moves with the Vidūshaka to the spot of worship. In the meantime the queen arrives at the Red Aśoka tree with her retinue and is taken aback to find that Sāgarikā too has come there, while she was all along being kept out of the sight of her inconstant

husband, in view of her most attractive charms of youthful beauty. So, Sāgarikā is sent away at once on some pretext; but she, being full of curiosity to see how the festival is celebrated in this new land, stays on in the garden concealing herself behind a tree. After finishing the worship of the idol of Cupid installed beneath the As'oka tree, the queen worships the king in a formal manner. Sāgarikā misses to see the queen worshipping Cupid, being busy in gathering flowers for her own worship of Cupid, and watches the worship offered to the king by the queen. She is astonished at the most beautiful form of the king, and not knowing that he is the king, is wonder-struck as to how God Cupid could appear there in a personal form and recieve worship at the hands of the queen. Eager to avail herself of that very opportunity, she too offers her worship and prayers to the same Love-god, although from a distance. Soon she hears the eulogy of the bards announcing the advent of evening, which discloses to her that the person worshipped thus by her is none other than the famous King Udayana to whom she has been betrothed by her father. This makes her develop a deep love for the king. Meanwhile the royal party breaks off finding that it is evening. Thus ends the first Act *The Great Festival of Cupid.*

ACT II *Praves'aka*: The interlude at the commencement of this Act called the Plantain Arbour, comprises of a brief conversation between two maids of the palace and announces that the king is due to try on his favourite Navamālikā creeper a recently acquired power to make plants put forth blossoms out of season, and that Sāgarikā has retired into the plantain-bower with painting materials.

The Act proper introduces Sāgarikā in a love-sick state, occupied in drawing the picture of the king for whom her love has become intense, and diverting her longing by looking at it in that secluded plantain-bower. Susaṅgatā, a maid and

her personal friend, who is in charge of the queen's encaged *Sārikā*, enters the bower and observes unnoticed the picture in the hands of Sāgarikā. Seeing the king himself painted, she easily understands that she is in love with him and exclaims 'A female royal swan does not revel anywhere except in a tank full of lotuses'. Then ensues a conversation between the two. Sāgarikā explains that the picture is of Cupid. Susaṅgatā who is very shrewd takes the picture into her hands, draws the picture of Sāgarikā by the side of the king and says that she has appropriately drawn Rati by the side of Cupid. Then realising that she should not hide anything from Susaṅgatā, Sāgarikā confesses her love for the king. Susaṅgatā encourages her love saying —"In such a gem of a bride, desire must necessarily arise for a husband of this sort only". As all this talk has taken place in the presence of the parrot-like Sārikā, Susaṅgatā expresses a fear that it might remember the talk and blurt it out before others. All the same she assures Sāgarikā that she will so train the bird that the secret does not divulge through it. Just while they are conversing, a cry is heard that a monkey has broken loose from the stable and is causing fright to the women. Susaṅgatā notices that the monkey is rushing towards the plantain-bower itself. So, to avoid the monkey, both run into a Tamāla grove, leaving behind, in their hurry, both the picture and the cage. They realise their mistake when it is too late. The monkey opens the door of the cage and eats away the viands kept inside, allowing the bird to fly away. Seeing this, the two ladies become anxious to recapture the Sārikā and speed after it.

In the meanwhile the king's favourite creeper Navamālikā to which a *dohada* has been administered by the king himself, has put forth untimely blossoms. To see that, both the king and the Vidūshaka arrive in the garden. On the way, the Vidūshaka hears some voice uttered by the Sārikā

from over a Bakula tree, and mistaking it to be of a ghost, refers it to the king. The king then listens to it and on close observation finds that a Sārikā is uttering something. The Sārikā repeats word for word the talk between Sāgarikā and Susaṅgatā. As no names are mentioned, the king makes out that some lady of praise-worthy youth, having lost heart to some man who is inaccessible to her, has grown desparate of life. The Vidūshaka says that *the man* must be the king himself and bursts into loud laughter, which frightens the truant bird and makes it fly away. The king is sorry at this and goes after the bird in vain with Vasantaka. Tired by the quest, at last both enter the plantain bower for rest. There the searching eye of the Vidūshaka comes upon the open cage of the Sārikā and the picture-board whereon the king is painted by the side of a lovely lady. Delighted that his former statement that the *lover* of the unknown lady must be the king himself has thus come out true, he proudly shows it to the king. In the meantime the two ladies return to the plantain bower to take away at least the picture-board, as their pursuit for the bird has been in vain. Hearing some voices inside the bower, they stay outside hiding behind a tree and listening to the conversation between the king and the Vidūshaka. To the direct question of the Vidūshaka—'Does the lady in the painting gratify your eyes or not?', the king's plain and truthful reply makes Sāgarikā thrill with joy. Noticing that the king too has fallen in love with the lady (i.e. Sāgarikā) in painting, Susaṅgatā suddenly appears before the king and says that she knows all his whereabouts and even the picture-board affair. The king fears that she may reveal all that to the queen. So he tries to win her confidence by offering rich presents on the spot. But Susaṅgatā asks him to pacify her friend first, as she is angry upon her for having painted her as Ratī on the picture-board, and takes him to the place where Sāgarikā is. On seeing Sāgarikā, the king

describes her as of angelic beauty and a gem (in lady's form) produced by the Creator to adorn the three worlds. At the suggestion of Susaṅgatā, the king takes the hand of Sāgarikā in his and is thrilled with joy. The Vidūshaka too, in praise of the future status that Sāgarikā would hold, cries—'Oh, here is another queen Vāsavadattā!' The king and the two ladies understand by this utterance that the queen herself has come up. So, the king lets go the hand of Sāgarikā, who, along with her friend, slips away into the dense groves near-by. Soon the King realises the mistake and regrets for it.

In a short time the queen comes into the garden with her maid Kāñcanamāla to see the wonder of the untimely blossoming of the Navamālikā creeper. She meets the king on the way and observing the glow on his face, feels herself in an inferior position, as her own As'oka has not yet blossomed while the king has made his favourite creeper put forth unseasonal flowers. Thereupon she tries to go back, when the Vidūshaka stupidly dances in high glee and allows the picture-board held concealed under his arm, drop down. Kāñcanamālā picks it up and shows it to the queen. Both are dismayed to see Sāgarikā and the king painted side by side. The king is embarrassed. The Vidūshaka offers some explanation which further infuriates the queen and makes her go away. The king is perplexed and retires to the palace with his comrade.

Act III [Praves'aka— This Act also introduces an interlude at its beginning. Kāñcanamālā tells Madanikā, another maid, that she has heard Susaṅgatā explaining to the Vidūshaka her plan to bring about a meeting of the king with Sagarikā disguised as the Queen and escorted by herself in Kāñcanamālā's disguise.]

The main Act opens with the king brooding over his love-sick state and the Vidūshaka apprising him with Susaṅgatā's

plan. As it is already night the Vidūshaka takes the King to the Mādhavi bower where the meeting is arranged for. The Vidūshaka leaves the king there and goes to the gate of the picture-gallery where he is due to receive Sāgarikā and Susaṅgatā in their disguises. In the meantime the queen too, coming to know of the plot, arrives there with Kāñcanamālā even before Sāgarikā and Susaṅgatā do. The Vidūshaka mistakes the real queen and her maid for the disguised persons and takes them in that darkness to the place of rendezvous. On their arrival at the bower, the king welcomes the queen addressing her by name as Sāgarikā and appeals to her to soothe his limbs languid on account of the heat of love, by her balmy embrace. The Vidūshaka also entreats her to regale his friend with her sweet words, as his ears have been grated all along by the harsh words of the ever-angry queen. The indignant queen at once removes her veil and showing up her face in the rising moon confronts the king remarking– 'Surely, my husband, I am Sāgarikā! With your heart taken up by Sāgarikā, you take every woman to be Sāgarikā'. The king begs her pardon; but his supplications fail to have any effect on her who departs in high dudgeon. This makes the king and the Vidūshaka become anxious about Sāgarikā.

In a short time Sāgarikā disguised as the Queen comes on the scene in a desparate mood reflecting that it is better to die by hanging rather than stay disgraced like Susaṅgatā at the hands of the queen on knowing the affair of her engagement. She moves towards the Aśoka tree to hang herself there. The Vidūshaka notices this and thinks that the real queen is trying to commit suicide. So he calls upon the king to come for help and save her. The king rushes to the spot, dashes off the noose and, overjoyed on finding that it is Sāgarikā, tries to embrace her. At that time the queen, repenting for having slighted the supplications of the king comes back to soothe his wounded feelings. But she is taken

aback to find the king standing by the side of Sāgarikā. She watches and over-hears the king say to Sāgarikā 'The queen has earned my highest regard through her inborn nobility of mind, while you have all my sweet love'. This is something unbearable for the queen. So she rushes towards the king saying 'Well said, my husband, your words quite befit you'. The KING tries to explain his conduct saying that he has been misled by the disguise of Sāgarikā. The jealous queen makes it clear that she has heard every loving word of his addressed to Sāgarikā and goes away ordering that both the Vidūshaka and Sāgarikā should be put in prison. The Act thus concludes leaving the KING in great grief at the unfavourable turn of events at every stage.

ACT IV [PRAVEŚAKA: This Act also opens with an interlude. Susaṅgatā, with a beautiful gem-necklace in hand entrusted to her by Sāgarikā to be offered as a present to some Brahmin, is on the look out for one, when the Vidūṣakā set free by the queen after getting appeased, is seen passing that way. Susaṅgatā meets him, tells him that her friend Sāgarikā has been takan away somewhere by the queen at midnight, announcing that she is to be sent to Ujjain; and that while departing, her friend left in her hands her own necklace to be given to him. The Vidūshaka reluctantly accepts the necklace as it would be a sort of consolation to his friend the KING and goes to meet him in the crystal-slab-bower.]

The Act proper introduces the KING in the above-said bower, giving out in a soliloquy how the queen has been pacified, and how he is troubled in mind by the thought of Sāgarikā's lot. The Vidūshaka, who has received the necklace as a gift, meets the KING there and relates to him all that he has heard from Susaṅgatā and gives him the necklace. The KING asks him to wear it round his neck, so that he might be seeing it always. Even while they are still

conversing, the arrival of Vijayavarman from the battle-field with pleasant news, is announced. He describes to the KING the exploits of Rumaṇvān and his forces, paying at the same time a glowing tribute to the courage and valour of the enemy, the KING of Kosala, who was finally slain by Rumaṇvān. This happy news restores the KING to his normal spirits. Shortly after Vijayavarman leaves the place, Kāñcanamālā brings to the KING, for amusing him, a magician of Ujjain, recommended by the queen. The KING insists on the queen's presence also during the display of the magician's feats. So she too joins the KING and the magician begins to present his magic show. But the show is interrupted by Yaugandharāyaṇa's sending information to the KING that Vasubhūti, the prime minister of KING Vikramabāhu, has to be interviewed by him immediately. The KING orders the payment of a suitable present to the magician, who says to the KING—'One particular magical feat of mine must be witnessed by Your Majesty', and departs. Then enter Vasubhūti and Bābhravya who are welcomed by the Vidūshaka. Vasubhūti beholds the gem-necklace on the neck of of the Vidūshaka and recognises it as that of Princess Ratnāvalī. Still he refrains from asking him as to how he came across it, as likeness of ornaments is not uncommon. In the conversation that next ensues between the KING and Vasubhūti, the latter acquaints the former with every detail of the story of the betrothal of Ratnāvalī and the subsequent disappearance of her by shipwreck. While this account fills the queen with grief, the harem is seen to be on fire all of a sudden. The queen screams out that Sāgarikā is enchained in the harem and that she must be saved from being burnt alive. The KING rushes to the spot, lifts her up bodily and brings her out safely carrying her in his arms. Soon after this, the fire vanishes and the KING too is seen unhurt by the flames. But Sāgarikā is brought there and she is standing in their midst. They make

them realise that all that has been the work of the magician.

Now Vasubhūti sees Sāgarikā and at once recognises her as princess Ratnāvalī. Sāgarikā also recognises the chief minister of her father. The queen is now startled to discover that Sāgarikā whom she has so badly treated all the while is her own cousin Ratnāvalī. Asked by the queen the king removes the chains of Sāgarikā. At once Sāgarikā bows down to the queen praying for her pardon for all the wrong she had committed against her. The queen replies to her that it is she who has wronged her, having been kept in ignorance by the chief minister Yaugandharāyaṇa who knew everything. At this stage Yaugandharāyaṇa himself comes on the scene. He apologises to the king and the queen for keeping his plans a secret all along. He then unravels the whole story from the prophesy of the sage up to date, disclosing how the magician's affair too has been his own device. All are happy. The queen comes forward and offers the hand of her cousin to the king in marriage. Yaugandharāyaṇa exclaims-'Now my toils have borne fruit.'

Thus the play ends well, after the pronouncement of the usual valediction (i. e. *Bharatavākya)*.

TIME ANALYSIS

ACT I — The incidents of this act take up about two hours just before the sunset on the evening of the day of the Madana festival in the month of Chaitra. Towards the end of the act the sun sets in the west, and immediately the Moon rises in the east, it being a full-moon-day.

ACT II — The incidents of this Act take place, one or two days immediately after the Madana festival. In the afternoon, Sāgarikā entrusts the Sārika once again to Susaṅgatā and goes into the plantain-bower with painting materials. On the morning of the previous day or so, the king has offered the *dohada* (recently acquired from Śrikaṇṭhadāsa) to

the Navamālikā creeper which is now laden with blossoms. It must be afternoon again when the king goes with the Vidūṣaka to see the creeper. The Act comes to an end long before sunset.

ACT III — The incidents of this Act relate to the very next day. It must have been late in the evening that the two maids meet (Interlude) and reveal that Susaṅgatā's plan is overheard. By the time the Vidūshaka meets the king and takes him to the place of rendezvous, it is dark night. The moon rises late at night only to startle the king when the queen removes her veil and holds up her face to him. Thus it is the 4th or fifth day of the dark half of the month. The Act closes fairly late at night.

ACT IV – There must have been an interval of at least one or two days between the incidents of the III and IV Acts, for, the queen has been quite appeased even at the commencement of the IV Act. The main incidents of the Act may however be taken to relate to an afternoon and occupy about two or three hours.

4. THE SOURCE

A Nātikā should be based on an invented love-story, according to the Sāhityadarpaṇa (See notes). But our play, although a Nāṭikā, does not present to us an entirely original story.

The Udayana legend is found in both Jaina and Bauddha literature besides the Kathāsaritsāgara, Bṛhatkathāmañjarī and Bṛhatkathāślokasaṅgraha. The Jaina legends are not earlier than the 12th cent. A.D., while the Bauddha ones are of about the 4th cent. A.D. The three other works are accepted as three versions of the Bṛhatkathā. The first two of Somadeva and Kṣemendra respectively belong to the 11th cent. A.D. and the last of Budhasvamin, unfortunately a fragment, to a much earlier date (6th cent A.D.). The

बृहत्कथा itself is held to have been composed in the Pais'āci language in the 1st or 2nd cent. B.C, but the work is not yet discovered. We have shown elsewhere (I.H.Q. XIV) how the immediate source of Somadeva's Kathāsaritsāgara must be different from that of Kṣemendrā's Bṛhatkathāmañjarī. That neither of the two writers had access to the original Bṛhatkathā cannot be disputed. As it is not yet known how many versions of the Bṛhatkathā were extant before Somadeva or Kṣemendra, it cannot be said with definiteness what exactly was the source from which Harṣa drew the material of his play Ratnāvalī.

Many distinguished poets of India, who flourished even before S'rī Harṣa, have referred to the love of Udayana and Vāsavadattā, and the devotion of Yaugandharāyaṇa for his master Udayana. This shows how popular the story of Udayana was even in Ancient India. Kālidasa says in his Meghadūta— प्राप्यावन्तीनुदयन-कथाकोविदग्रामवृद्धान् , प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे । etc. Sudraka refers in his Mṛcchakaṭika to the devotion of minister Yaugandharāyaṇa to Udayana (...यौगन्धरायण इवोदयनस्य राज्ञः). Bhāsa has dramatised the story in his two plays प्रतिज्ञायौगन्धरायणम् and स्वप्नवासवदत्तम् .

A comparative study of Ratnāvali and Bhāsa's Svapnavāsavadatta would reveal a certain amount of agreement both in thought and language between the two. Cf. SV.— अथ पद्मावत्या हस्ते किं न्यासकारणम् ? with R. अथ इयं देवीहस्ते किमनुचिन्त्य स्थापिता ? ; Again SV. देव्यपनयेन कृतापराधः खल्वहं , तत् क्षन्तुमर्हति स्वामी । with R. देव क्षम्यतां यन्मया अनिवेद्य कृतम् । ; also SV. प्रच्छाद्य राजमहिषीं ... किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥ with R. प्रारम्भेस्मिन्...... स्वच्छाचारी भीत एवास्मि भर्तुः ॥

Prof. Saradaranjan Ray has tried in the Introduction of his edition of Ratnāvali to show that S'rī Harṣa has drawn upon Bhāsa's play (Sv.) for the material of his Ratnāvali.

That Bhāsa flourished in India long before Kālidāsa and Harṣa is an admitted fact. So it is not unlikely that S'ri Harṣa had before him Bhāsa's plays and also borrowed ideas and expression from them. But it must be borne in mind that the Svapnavāsavadattā which we have now before us is not accepted by all scholars as Bhāsa's. Bhāsa's date again is not known with certainty. Further there is nothing to show that Bhāsa himself did not use the Bṛhatkathā while writing his plays.

In conclusion we can only say that it is not unlikely that S'rī Harṣa took the frame-work of the Udayana-story from either the Bauddha literature or some early version of the Bṛhatkathā and dramatised it in his own way. Although the story is not entirely invented, it must be admitted that the treatment of it at Harṣa's hands is quite original and that the play on the whole is a very charming one.

5. THE TITLE

There is a rule that Nāṭikās should be named after their heroines. Cf: Sāhityadarpaṇa —

नाटिकासट्टकादीनां नायिकाभिर्विशेषणम् ।

In conformity with the above rule our play is named Ratnāvalī after the heroine. It must be remembered that the heroine is called Sāgarikā throughout and that her identity and real name is given out only at the end of the play.

The *Ratnamālā* worn by Ratnāvalī serves a very important purpose in the plot-construction. It is this Ratnamālā that enables the trader of Kaus'āmbī to recognise Ratnāvalī after saving her from drowing in the sea, and take her to Yaugandharāyaṇa. It is again the sight of this very Ratnamālā that suggests at first to Vasubhūti when he arrives at Udayana's court, that the Princess might not have perished in the sea. The Vidūṣaka too, on learning that such a valuable

Ratnamālā belonged to Sāgarikā, feels that she must be from a royal house-hold. Thus, the dramatist could have with advantage used the term *Ratnāvalī* even for the necklace, instead of *Ratnamālā*. But he desists from doing so only to conform strictly with the rule that the name of the play should be after the heroine and nothing else.

6. The Characters

VATSARĀJA

Vatsarāja is a typical hero of the *dhīralalita* class, being a handsome, care-free, gay king. Only the merry side of the king's life is pictured in the present play which is purely a love drama. We see the King easy-going, with the administration of the kingdom entrusted to his able minister Yaugandharāyaṇa. The King himself says in I [27] that he has discharged his responsibilities such as freeing the country from the attacks of enemies and ensuring a good government to the subjects after removing all their troubles, and that he is free from all cares. But the minister, it appears, would never take a decisive step in any matter without consulting the King. Such is the regard he has for the King's discretion in every affair. That is why the King feels surprised (IV [183]) to learn of the minister's marriage-negotiations with the king of Ceylon, without taking his opinion in the matter before-hand.

The King's love is a puzzle. He loves his chief queen Vāsavadattā deeply. At the same time, he is seen falling in love with the young and beautiful Sāgarikā and long for a union with her. The King himself explains this double love of his in his own way (in IV 18), which, however, makes us feel that the 'sweet love' he has for Sāgarikā is certainly irreconcilable with the 'love due to a high-born noble-minded wife' which he has for Vāsavadattā. Yaugandharāyaṇa is

well aware that the pretty face of a new maiden is bound to win the admiration and love of the King; that is why he arranges for the stay of the princess of Ceylon in the harem, as an ordinary maid. Prof. A. B. Keith observes that Vatsarāja is a 'gay *(dhīralalita)* hero, who is always courteous, *whose loves, that is to say, mean very little to him, and who does not forget to assure the old love of his devotion while playing with the new.*' But we have to judge Vatsarāja's love-affair not merely from an ideal point of view; we must also take into account the state of society in those days when polygamy was considered an honour and a previlege, particularly in the case of a king. In this connection, we can never miss to note Vatsarāja's keenness on seeing that the feelings of his first wife are never hurt. He has great admiration for her noble-mindedness and is always very courteous towards her. If he hides his new love from her, it is because he is eager to avoid displeasing her. To achieve this end, he does not hesitate even to utter a lie. He is much worried when Vāsavadattā gets angry and goes away from him unappeased.

We never see the King fretting or frowning. He is kind to all his subordinates from the minister down to the servant-maid of the palace. His nobility and broadmindedness are remarkable, His exclaiming 'मृत्युरपि ते श्लाघ्यो यस्य हि रिपवोऽपि पुरुषकारमेवं वर्णयन्ति' (IV[59]) in admiration of the valour of the recently vanquished Kosala king is quite in keeping with his heroic instinct. His rushing, at the risk of his own life, to rescue Sāgarikā from the imminent danger of being burnt alive in the fire that breaks out suddenly in the harem is the right step to be taken by any chivalrous hero worth the name. But it is disappointing to find that even such high personages as Bābhravya and Vasubhūti try to dissuade the king from taking the praiseworthy step of going personally to save a poor girl from perishing in a fire.

The King's gallautry, when he says to the two maids (in i[55]) 'ननु आज्ञापयतीत्येव रमणीयम् ', is really admirable. His buoyancy, sweetnes of temper, courteousness are some of his many amiable qualit es.

Only one thing, viz. his inquisitiveness with which he runs after the Sārikā to overhear the private talk of a love-striken girl and her friend, is, perhaps, not quite in consonance with his kingly dignity.

VĀSAVADATTĀ

Vāsavadattā, the chief queen of Vatsarāja, is a typical Hindu wife. Her love for her husband is deep-rooted. She fondly offers worship to her husband at the Madana festival. Being a shrewd lady, she is well aware of the king's temperament and weaknesses; hence she jealously tries her best to keep Sāgarikā out of his sight. But when she finds that in spite of her precautions, the King and Sāgarikā have somehow met and fallen in love with each other, she feels much upset, much hurt at heart. She even becomes irate, as is natural under such circumstances with any woman of sincere love besides authority and status. She cannot tolerate things taking place much against her will. But what can she do against her own dear husband? She simply walks away in anger from his presence, slighting all his implorations. The King recognises the keen attachment of the queen for him and her intolerent nature as well, when he remarks — 'प्रिया मुञ्चत्यद्य स्फुटमसहना जीवितमसौ, प्रकृष्टस्य प्रेम्णः स्खलितमविषह्यं हि भवति'

Her anger upon her husband is never of a long duration. She soon repents for having gone away slighting his implorations, and comes back to him to beg his pardon. When she sees for a second time her husband and Sāgarikā together, she directs all her fury upon Sāgarikā and the Vidūṣaka and throws both of them into a prison. Here again, realising that her husband would somehow manage to get into touch

with them even in a private prison, she spreads a rumour that Sāgarikā is sent away to Ujjaini and releases the Vidūṣaka.

Vāsavadattā is noble-minded. She is very kind even to her servants. Her maid Madanikā wonders how any servant can ever think of deceiving the queen who is a *Parijana-vatsalā* (iii [11]). When Vāsavadattā apprehends danger to the life of Sāgarikā fettered in the harem which is suddenly on flames, she forgets all other things and persuades her husband to rescue Sāgarikā from perishing in the fire. She herself admits her partiality for persons belonging to her birth-place viz Ujjaini, when she says उज्जयिनीत आगत इत्यस्ति मे तस्मिन्नैन्द्र-जालिके पक्षपातः। When the arrival of Vasubhūti, the minister of her maternal uncle, is announced, she is anxious to see that he is interviewed by her husband at once, even though it may mean the sudden stopping of the most interesting magic-performance. As Vasubhūti goes on relating the sad tale of her cousin Ratnāvalī's supposed drowning in the sea, her heart gets filled with grief. As soon as she comes to know of Sāgarikā's identity, she apologises to her for her previous conduct and whole-heartedly accepts her as a sharer of her own husband's love, thus revealing her most magnanimous nature.

SĀGARIKĀ

Sāgarikā whose real name is Ratnāvalī, is the heroine of the play. She is a pretty maiden with all the loveliness of youthful beauty. The mere sight of this beauty of hers portrayed in a picture, is enough to captivate the mind of the king and win his love for her. Although we are told that she has been betrothed to the king and sent to his palace by her father from Ceylon, we actually see her under the first influence of love, only when she sees the king for the first time, being worshipped by the queen. She is astonished at the

sight of the extraordinary handsome appearance of the king. She even mistakes him for the Love-god himself. It is only when she hears the bards sing his praise, that she recognises him as the king and takes to love him deeply. As her friend Susaṅgatā observes rightly, 'how can she prevent herself from coveting such a royal husband, herself being a gem of a maiden?' (ii[16]). It is but natural that a princess should love only a king or a prince. Yet, Sāgarikā realises her present position as an ordinary servant maid in the harem of the king and is not at all hopeful of winning the king's love in return. Her friend Susaṅgatā, however, is her solace; she encourages her love and even introduces her to the king in a very able manner, seizing an occasion.

Being a young maiden,—a born princess,—unacquainted with the hardships of rough life, she is quite depressed, as circumstances have forced her to bear the humilities of servitude. She must have often felt that death would be better than such a miserable life. But after seeing the king in person, she feels that her 'body, though subjected to servitude, has become estimable by his sight' I [102]. On a later occasion again, just while attempting to commit suicide, when the king appears before her quite unexpectedly, she says to herself—सत्यमेनं प्रेक्ष्य पुनरपि मे जीविताभिलाषः संवृत्तः'।

Sāgarikā has all the graces of a young maiden of the Mugdhā type. She is bashful by nature. Even when her lover addresses her with the most loving terms, she does not even reply him. She trembles and is unable even to stand firmly in his presence. When he actually holds her by the hand and asks her to 'throw her creeper-like arms as a garland round his neck', she tries to draw away her hands from his fold.

She is an accomplished maiden, very good at painting. The king, the Vidūṣaka, the Queen and the maids—every one of them admire the skill displayed in the portrait of the

king drawn by her. If she should be able to give vent to her feeling in verse (ii 1), it goes without saying that she is highly educated. Her words 'विषमं प्रेम' are the words which any lover who is unable to realise his or her love, would say at all times on this earth.

She is a very sensitive person. When her love for the king is detected for a second time by the Queen, she feels it better to die rather than undergo humiliation at the hands of the queen. Hence, she attempts to commit suicide saying—वरमिदानीं स्वयमेवात्मानमुद्बध्योपरता भविष्यामि येन न पुनर्ज्ञातसङ्केतवृत्तान्तया देव्या परिभूता तिष्ठामि। iii [105]. Her sense of family honour is remarkable. She quietly suffers the humiliation of servitude; and from the very beginning desists from disclosing her princely birth. When she is being thrown into a private prison by the Queen, she places her valuable Ratnamālā in the hands of her friend with instructions to make a gift of it to a Brahmin.

When released from the prison at the supposed conflagration and brought to the court by the king himself, she does not feel glad to find her father's minister recognising her there. On the other hand, she remembers her royal parents and her present plight and swoons. After her regaining consciousness, although Vasubhūti introduces her to Vāsavadattā as her own cousin and ask her to embrace her, she remains with a down-cast face saying to herself 'कृतापराधा खल्वहं देव्यै न शक्नोमि मुखं दर्शयितुम्'. Such is her modesty.

SUSANGATĀ

Susaṅgatā is the bosom friend of Sāgarikā. She is, like Sāgarikā, a maid in the service of the queen. From the beginning she takes a fascination for Sāgarikā, perhaps being moved at the account of her rescue from the sea. Her friendship for Sāgarikā is sincere and innate. She is quite ignorant of Sāgarikā's parentage and such other things; yet

she evinces keen interest in her affairs standing by her as a true friend, in weal or woe. She undertakes to guard the queen's Sārikā which work is Sāgarikā's and allows her to go and satisfy her curiosity by witnessing the queen's worship of Madana in the garden. It looks as though Sāgarikā could entrust only Susaṅgatā with the discharging of her personal duties and secure some liesure. That is how Susaṅgatā is introduced to us at the beginning of the Second Act, wondering where her friend Sāgarikā could have gone for such a long time leaving the encaged Sār kā in her hands.

After coming to know of Sāgarikā's love for the king, Susāṅgata does everything in her power, to see that her friend's object is realised. She seizes an opportunity to take the king to her and inoroduce her to him,— even ask him suggestively to hold her by the hand and comfort her. Later she arranges for a meeting of the king and Sāgarikā at a rendezvous in the garden at nightfall, through the Vidūṣaka. Unfortunately her arrangement is foiled by the queen getting scent of it, and separating her well in advance from Sāgarikā.

Susaṅgatā is a very shrewd maid. When Sāgarikā says to her that the picture painted by her is of Madana, she takes the picture-board into her own hands and having painted Sāgarikā by the side of the king's picture, says that the same kind of Ratī is painted by her as of Madana drawn by Sāgarikā, thus revealing not only her wit but also her skill in drawing. Later, when the king is seeing the portrait of Sāgarikā in the plantain bower, watching his feelings though from a distance she easily understands his love for her friend. Thereupon she appears all of a sudden before the king and threatens him, of course in a jocular manner, that she would disclose to the queen his love for a new girl. When the king tries to win her over by offering her his ring as a bribe, she declines to accept it and uses the situation advantageously to her friend Sāgarikā.

Susaṅgatā becomes helpless only when her friend Sāgarikā is thrown into a private prison by the queen. Her lamentations over the sad lot of Sāgarikā are sincere and full of feeling. She promptly delivers the Ratnamālā to the Vidūṣaka in accordance with the wishes of Sāgarikā. When she tells the Vidūṣaka that the queen has spread a rumour that Sāgarikā is sent away to Ujjaini while she is really imprisoned in some unknown corner of the palace, she has perhaps in her mind that if the matter is conveyed to the king by the Vidūṣaka, there may be a way for the release of her unfortuuate friend.

THE VIDŪṢAKA

The Vidūṣaka is an inevitable character in all Sanskrit love-plays. He is the constant companion of the king. He is often called the king's *Narmasaciva* and as such he assists the king in his love-intrigues. He is invariably a Brahmin by birth, but of very poor attainments. His main function is to excite mirth by his ridiculous appearance, foolish talks and funny dress.

The Vidūṣaka of the present play, named Vasantaka, is a typical character. He is seen by the side of the king thro' out the play. In the very first scene his saying to the king 'This Madana-festival is neither of Kāmadeva, nor yours, but is *mine*' makes anyone smile. His eagerness to participate in the dance of the sportive maids, his asking them whether sweets are made of the Dvipadī-khaṇḍa recalling to his memory the sweet dishes made of the *khaṇḍa* (sugar-candy), his mistaking the recitals of the Sārikā for the words of a ghost and his describing the gāthikā दुर्लभजन etc. of Sāgarikā repeated by the bird as a Ṛk (Vedic hymn) are some of the instances of his foolishness. Besides this he is very careless. By letting the picture-board containing side by side the pictures of the King and Sāgarikā fall down in his carelessness in the very presence of Vāsavadattā, he places

the king in an awkward situation. On a later occasion, just when the king is enjoying the bliss of the first meeting of his love, the Vidūṣaka carelessly utters the name of Vāsavadattā, on hearing which the king and Sāgarikā are alarmed and break off abruptly. Similar is his scaring the talking bird from the tree by his foolish laughter, when the king is eagerly listening to it.

The Vidūṣaka reveals his resourcefulness, when he explains to Vāsavadattā the presence of the king in the picture, by the side of Sāgarikā. He is no doubt clever, but is not at all cautious. He arranges for a meeting of the king with Sāgarikā at a rendezvous in the garden on a particular night through Susaṅgatā's co-operation, but on account of lack of cautiousness on his part, he is outwitted by the queen, as a result of which the king is once again led into an awkward situation.

Some of his words, however, are remarkable—His observation 'क्षेमेण अतिक्रान्ता वासवदत्ता अकालवातदलिका इव', when Vāsavadattā goes away in fury from her husband spurning all his supplications, is brief but very graphic. His descriptionsof the different scenes of the jubilation of the citizens during the Madana festival are also admirable. His refusing at first to accept the Ratnamālā of Sāgarikā when she herself was in a miserable plight, speaks of his noblemindedness He is full of sympathy for Sāgarikā when he learns that she has been thrown into a private prison after spreading a false rumour that she is sent away to Ujjain. His eagerness to find out more details about her to plan for her release makes him avail of the presence of the magician in the court to ask him to present the feat of showing Sāgarikā.

His shrewdness is seen when he explains to the king why Yaugandharāyaṇa had placed Sāgarikā under the queen's care in the harem. His opportunism is witnessed in the final scene when he cleverly urges for Vāsavadattā's bring-

ing about the union of Ratnāvali with the king. His great attachment for the king makes him begin to dance joyfully after Ratnâvali is united with the king.

KĀNCANAĀMLĀ

Kāñcanamālā is an attendent maid of queen Vāsavadattā. She is by the side of the queen even at Cupid's worship in the garden. As a devout servant of the queen who is a *Parijanavatsalā*, she promptly informs the queen in advance of the private meeting of Sāgarikā arranged by the Vidūṣaka and Susaṅgatā to take place with the king on a particular night. Ordered by the queen, she fetters the Vidūṣaka and confines Susaṅgatā. The queen has a special liking for her. It is Kāñcanamālā who is asked by the queen to introduce to the king the magician come from Ujjain. Kāñcanamālā knows how to flatter the queen and that at the right moment. Her words 'नाभिकुलबहुमानः खलु एष देव्याः' (iv [76]) may be cited to illustrate this. The queen characterises Kāñcanamālā as simple-minded, when, on seeing the Vidūṣaka swear by his sacred thread, she is inclined to believe the Vidūṣaka's words of dubious import that such a lady as the one (Sāgarikā) painted in the picture was never seen by them before.

YAUGANDHARĀYANA

YAUGANDHARĀYAṆA comes upon the stage only twice; once in the first scene and then in the last scene finally. Though he appears before us for a very short duration each time, we are able to see in him the dignity and uprightness of an eminent minister to whom his master has left the entire responsibility of governing the kingdom. It is remarkable that he is always successful in every undertaking of his. He calculates the course of every thing so correctly that his foregone conclusions invariably come out very true.

This ability in him and his devout attachment for his

master make him plan for securing the Simhala princess in marriage for Vatsarāja, in a strangely ingenious manner. By cleverly organising the Lāvāṇaka fire episode and spreading the rumour that Vāsavadattā got burnt in that fire, he removes the objection of the Simhala king to offer his daughter to Vatsarāja and makes him send his daughter to Kaus'āmbi under proper escort. It must be remembered that he is keen on this second marriage of his master as he has great belief in the prophesy of a Siddha that whoever marries the Simhala princess Ratnāvali, would become an unrivalled emperor. It is only this future prosperity of his master he is particular of that makes him unmindful of the displeasure of the chief queen for his introducing a rival to her. He plans without obtaining the king's consent for fear that he may not agree to marry a second wife in view of his great attachment for Vāsavadattā. At the same time he knows also the weakness of his master that the pretty face of a new maiden would captivate his mind. So he arranges for Sāgarikā's stay in the harem though as an ordinary maid and waits to see that the marriage between her and the king comes up in a natural course. He is sure of the queen's consent to the marriage, for two reasons—1. the marriage would mean an extraordinary prosperity to her own dear husband and 2. the bride is her own cousin.

He admits that Destiny plays an important role in the affairs of every person. He is only very glad that Destiny has been helping him in arranging for his master's prosperity.

Though toiling only for the good of his master, he is always afraid of him as a true servant ought to be. He is sure of the success of his marriage plans, but yet as he has done all that without his master's consent, is nervous to the very end. His words कष्टः खलु भृत्यभावः and स्वेच्छाचारी भीत एवास्मि भर्तुः in the first scene and इदानीं सफलपरिश्रमोऽस्मि संवृत्तः in the final scene are enough to show his attitude towards his master.

DRAMATIS PERSONÆ

MALES

सूत्रधारः — Stage-Manager.

राजा (उदयनः) — King of Kaus'āmbi; the hero.

विदूषकः (वसन्तकः) — Companion of the hero.

यौगन्धरायणः — The chief minister of Udayana.

विजयवर्मा — The nephew of the king's general Rumaṇvān.

वसुभूतिः—The minister of Vikramabāhu, the king of Simhala.

बाभ्रव्यः (कञ्चुकी) — The chamberlain of Udayana.

ऐन्द्रजालिकः — A magician.

FEMALES

नटी — The Stage-manager's wife.

रत्नावली (सागरिका) — Daughter of king Vikramabāhu.

वासवदत्ता — The Queen; King Udayana's wife.

काञ्चनमाला — An attendent of the queen.

सुसङ्गता — A maid servant; friend of Sāgarikā.

मदनिका
निपुणिका
चूतलतिका } Maid servants.

वसुन्धरा (प्रतीहारी) — The Portress.

OTHERS MENTIONED IN THE PLAY

विक्रमबाहुः — The King of Simhala; father of the heroine.

रुमण्वान् — King Udayana's General.

शारिका (मेधाविनी) — A talking bird.

श्रीकण्ठदासः– A dhārmika come to Kaus'āmbi from S'ri Parvata

SCENE

KING UDAYANA'S CAPITAL CITY KAUS'ĀMBĪ

|| श्रीः ||

रत्नावलीनाटिका

—*❀*—

पादाग्रस्थितया मुहुः स्तनभरेणानीतया नम्रतां
शंभोः सस्पृहलोचनत्रयपथं यान्त्या तदाराधने ।
ह्रीमत्या शिरसीहितः सपुलकस्वेदोद्गमोत्कम्पया
विश्लिष्यन्कुसुमाञ्जलिर्गिरिजया क्षिप्तोऽन्तरे पातु वः ॥ १ ॥

अपि च —

औत्सुक्येन कृतत्वरा सहभुवा व्यावर्तमाना ह्रिया,
तैस्तैर्बन्धुवधूजनस्य वचनैर्नीताभिमुख्यं पुनः ।
दृष्ट्वाग्रे वरमात्तसाध्वसरसा गौरी नवे संगमे
संरोहत्पुलका हरेण हसता श्लिष्टा शिवायास्तु वः ॥ २ ॥

RATNAVALĪ

May the handful of flowers,—sought to be thrown up by Girijā at the head of S'ambhū but falling down scattered in the middle, as she (Girijā), standing again and again on tip-toe but brought back to a stooping posture by the weight of her breasts, felt abashed having come within the range of S'ambhu's three longing eyes while worshipping him, and hence had a tremor together with horripilation and perspiration,—protect you! [1] Moreover —

May Gaurī —hastening forth in eagerness but turning aside through her innate bashfulness; then made to face Hara once again with several persuasive words of her kinswomen; with the sentiment of fright entertained on beholding her husband in front of her; and having a growing horripilation being embraced by Hara smiling at the very first meeting — be for your good! [2]

अपि च; सम्प्राप्तं मकरध्वजेन मथनं त्वत्तो मदर्थे पुरा
तद्‌युक्तं बहुमार्गगां मम पुरो निर्लज्ज वोढुं तव ।
तामेवानुनय स्वभावकुटिलां हे कृष्ण-कण्ठ-ग्रहं
मुञ्चेत्याह रुषा यमद्रितनया लक्ष्मीश्च पायात् स वः ॥ ३ ॥

अपि च; क्रोधेद्धैर्दृष्टिपातैस्त्रिभिरुपशमिता वह्नयोऽमी त्रयोपि
त्रासार्ता ऋत्विजोऽधश्चपलगणहृतोष्णीषपट्टाः पतन्ति ।
दक्षः स्तौत्यस्य पत्नी विलपति करुणं विद्रुतं चापि देवैः
शंसन्नित्यात्तहासो मखमथनविधौ पातु देव्यै शिवो वः ॥४॥

[Moreover —

May He protect you— He whom the mountain's daughter addressed in indignation thus:—'Formerly destruction was met with at your hands by the Shark-bannered Cupid for my sake. So it befits you, O shameless one ! to carry (on your head) the many-coursed Gaṅgā in my very presence ! O black-necked one ! do appease her alone who is crooked by nature; leave off your hold (i.e. embracing me).'

May He protect you— He whom Lakṣmī addressed in indignation thus:- 'Formerly churning was suffered at your hands by the Fish-bannered (ocean) for my sake. So it befits you, O shameless one ! to carry (on your tusks in the Varāha avatāra) the Earth going several ways, in my very presence ! O dark one (Kṛṣṇa), do appease her alone who is crooked by nature; leave off embracing me.'] [3] Moreover—

May S'iva protect you !— S'iva who was with a hearty laugh while giving out the account of the destruction of (Dakṣa's) sacrifice to Goddess (Gaurī) thus:— "All these fires have been extinguished by the glances of my three eyes blazing with wrath; the priests, panic-stricken, are falling down, their turbans being snatched away by (my) impatient *Gaṇas;* Dakṣa is offering prayers; his wife weeps piteously; and the Gods have taken flight !" [4]

किञ्च जितमुडुपतिना नमः सुरेभ्यो द्विजवृषभा निरुपद्रवा भवन्तु ।
भवतु च पृथिवी समृद्धसस्या प्रतपतु चन्द्रवपुर्नरेन्द्रचन्द्रः ॥५॥

[6] (नान्द्यन्ते) [7] **सूत्रधारः** — अलमतिविस्तरेण । अद्याहं वसन्तोत्सवे सबहुमानमाहूय नानादिग्देशादागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः, यथा — 'अस्मत्स्वामिना श्रीहर्षदेवेन अपूर्ववस्तुरचनालङ्कृता '**रत्नावली**' नाम नाटिका कृता, इत्यस्माभिः श्रोत्रपरम्परया श्रुता, न तु प्रयोगतो दृष्टा । तत् तस्यैव राज्ञः सकलजनहृदयाह्लादिनो बहुमानात् अस्मासु चानुग्रहबुद्धया यथावत्प्रयोगेन त्वया नाटयितव्या' इति । तद्यावदिदानीं नेपथ्यरचनां कृत्वा यथाभिलषितं संपादयामि । अये, आवर्जितानि च मया सकलसामाजिकानां मनांसीति मे निश्चयः'। यतः —

And again—

The Lord of the stars (Moon) is triumphant ! Salutation to the gods ! May the eminent Brāhmaṇas be free from trouble ! Let the Earth be with plentiful crops; and let the moon-like monarch of a moon-like body shine with eminence ! [5]

[6] *(At the end of the Nāndī)*

[7] STAGE-MANAGER—Enough of prolixity. Today, during this Spring festival, I was respectfully invited and told by the assembly of kings, who have come from countries in different directious and who are dependent on the lotus-feet of king S'rī Harṣadeva, thus—"It has been learnt by us from hear-say that a short drama named Ratnāvalī, adorned by an original plot-construction, has been composed by our lord S'rī Harṣadēva; but it has not been seen staged. So, out of respect for that very king who gladdens the heart of all people and also with a view to oblige us, it must be enacted properly on the stage by you." Therefore, having now made the necessary arrangements in the dressing (green) room, I shall do as desired. *(Moving about and looking)* I am sure that the minds of the audience as a whole, are won over. For

[8] श्रीहर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी
लोके हारि च वत्सराजचरितं नाट्ये च दक्षा वयम् ।
वस्त्वेकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुनः
मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥ ६ ॥

[9] तद्यावद् गृहं गत्वा गृहिणीमाहूय संगीतकमनुतिष्ठामि । (परिक्रम्य नेपथ्याभिमुखमवलोक्य च) इदमस्मदीयं गृहम् । यावत्प्रविशामि (प्रविश्य) आर्ये, इतस्तावत्

[10] (प्रविश्य) नटी— आर्यपुत्र, इयमस्मि । आज्ञापयत्वार्यः को नियोगोऽनुष्ठीयतामिति । [अज्जउत्त,इअह्मि । आणवेदु अज्जो को णिओओ अणुचिट्ठीअदु त्ति]

[11] सूत्रधारः–आर्ये, रत्नावलीदर्शनसमुत्सुकोऽयं राजलोकः । तद्गृह्यतां नेपथ्यम्

[12] नटी—(सोद्वेगम्) आर्यपुत्र, निश्चिन्त इदानीमसि त्वम् । तत्किमिति न नृत्यसि । मम मन्दभाग्यायाः पुनरेकैव दुहिता । सापि त्वया कस्मिंश्चिद्देशान्तरे

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[8] S'ri Harṣa is (himself) an eminent poet; this assembly also is one that can appreciate merits; the story of Vatsarāja is quite interesting in the world; we again are experts in acting. Each one of these things is a source for the attainment of the desired end; what then is this combination of all excellences, which has come up now by the ascendency of my good luck? [6]

[9] Therefore having gone home, summoning my wife, I will arrange for the concert. *(Moving along and looking towards the green-room)* This is my house; I will enter. *(Entering)* O Lady, (come) here, please.

[10] *(Entering)* ACTRESS–Sir, here I am. May you command what order is to be executed.

[11] STAGE-MANAGER— Lady, this assembly of monarchs is eager to see Ratnāvali (staged). So let (your) dress be put on.

[12] ACTRESS—*(With dejection)* Dear husband, you are with no anxiety now; so how will you not dance? As for me, an unfortunate woman, there is but one daughter. Even she has peen betrothed by you in some distant land. In my worry as

दत्ता । कथमेवं दूरदेशस्थितेन जामात्रा सहास्याः पाणिग्रहणं भविष्यतीत्यनया चिन्तयात्मापि न मे प्रतिभाति। किं पुनर्नर्तितव्यम् ? [अज्जउत्त, णिच्चिन्तो दाणिं सि तुमम् । ता कीस ण णच्चसि । मह मन्दभाआए उण एक्क जेव्व दुहिदा । सा वि तुए कहिंचि देसन्तरे दिण्णा । कहं एव्वं दूरदेसट्ठिदेण जामातुणा सह से पाणिग्गहणं भविस्सदि त्ति इमाए चिन्ताए अप्पा वि ण मे पडिभादि । किं उण णच्चिदव्वम् ?]

13 **सूत्रधारः** — आर्ये, दूरस्थेनेत्यलमुद्वेगेन । पश्य ।

14 **द्वीपादन्यस्मादपि मध्यादपि जलनिधेर्दिशोऽप्यन्तात् ।**
आनीय झटिति घटयति विधिरभिमतमभिमुखीभूतः ॥ ७ ॥

15(नेपथ्ये) साधु। भरतपुत्र, साधु। एवमेतत्। कः संदेहः। ('द्वीपात्–' इत्यादि पठति)

16 **सूत्रधारः** — (आकर्ण्य सहर्षम्) आर्ये, नन्वयं मम यवीयान्भ्राता गृहीत-यौगन्धरायणभूमिकः प्राप्त एव। तदेहि। अवामपि नेपथ्यग्रहणाय सज्जीभवावः।

(इति निष्क्रान्तौ)

इति प्रस्तावना 17

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to how her marriage is to take place with a husband staying in a far off country, I do not cognise my own self. How then should 1 dance?

13 STAGE-MANAGER—Lady, don't be uneasy that (the betrothal) is with one who is in a far off place. See—

14 Destiny, when favourable, confers (on us) the desired thing, having procured it all on a sudden, whether it be from a different island, or from the depths of the ocean, or even from the end of the quarters. [7]

15 *(Behind the curtain)* Well said, O son of Bharata, well said! It is quite so. What Doubt is there? *(Recites I 7)*

16 STAGE-MANAGER—*(Listening, with joy)* Lady, surely here is come my younger brother having put on the role of Yaugandharāyaṇa. So, come on. We will also become ready to put on our roles. *(Exeunt ambo)*

End of The Prologue 17

(ततः प्रविशति यौगन्धरायणः)

18 यौगन्धरायणः—एवमेतत् । कः संदेहः । ('द्वीपात्- '(१।७) इति पुनः पठित्वा)अन्यथा क्व सिद्धादेशप्रत्ययप्रार्थितायाः सिंहलेश्वरदुहितुः समुद्रे प्रवहण-भङ्गनिमग्नायाः फलकासादनम् ? क्व च कौशाम्बीयेन वणिजा सिंहलेभ्यः प्रत्यागच्छता तदवस्थायाः संभावनम्, रत्नमालाचिह्नायाः प्रत्यभिज्ञानादिहानयनं च ? (सहर्षम्)सर्वथा स्पृशन्ति नः स्वामिनमभ्युदयाः ! (विचिन्त्य) मयापि चैनां देवीहस्ते सगौरवं निक्षिपता युक्तमेवानुष्ठितम् । श्रुतं च मया- -'बाभ्रव्योऽपि कञ्चुकी सिंहलेश्वरामात्येन वसुभूतिना सह कथं कथमपि समुद्रादुत्तीर्य कोसलोच्छित्तये गतवता रुमण्वता मिलित' इति ! तदेवं निष्पन्नप्रायमपि प्रभुप्रयोजनं न मे धृतिमावहति । कष्टः खलु भृत्यभावः । कुतः —

(Then enters Yaugandharāyaṇa)

18 YAUGANDHARĀYAṆA—Quite so. What doubt is there? *(Reciting again I 7—'Destiny. when favourable...etc.)* Otherwise, in the case of the daughter of the king of Simhala, who was solicited (by me) through confidence in the words of the Seer, and who was drowned in the sea by ship-wreck, how would a plank be caught hold of ? How again the noticing of her in that plight by a merchant of Kaus'āmbī returning from the Simhalas, and also his bringing her here through recognition as she was distinguished by the gem-necklace? *(With joy)* In every way prosperity attends our master ! *(Reflecting)* It is just the right thing that has been done also by me in respectfully entrusting her in the hands of the queen. And it has been heard by me that the Chamberlain Bābhravya too, having somehow got to land from the sea, along with Vasubhūti the minister of the king of Simhala, has joined Rumaṇvān gone forth for the uprooting of the Kosalas. The purpose of my master, though almost achieved in this manner, does not bring me (mental) comfort. Servitude is indeed hard ! For—

[19] प्रारम्भेऽस्मिन्स्वामिनो वृद्धिहेतौ दैवेनेत्थं दत्तहस्तावलम्बे ।
सिद्धेर्भ्रान्तिर्नास्ति सत्यं तथापि स्वेच्छाचारी भीत एवास्मि भर्तुः ॥८॥

[20] (नेपथ्ये कलकलः । आकर्ण्य सहर्षम्) अये, मधुरमभिहन्यमानमृदुमृदङ्गानुगतसंगीतमधुरः पुरः पौराणां समुच्चरति चर्चरीध्वनिः । तत्तर्कयाम्येनं मदनमहमहीयांसं पुरजनप्रमोदमवलोकयितुं प्रासादाभिमुखं प्रस्थितो देव इति । तथा हि

[21] विश्रान्तविग्रहकथो रतिमाञ्जनस्य चित्ते वसन्प्रियवसन्तक एव साक्षात् ।
पर्युत्सुको निजमहोत्सवदर्शनाय वत्सेश्वरः कुसुमचाप इवाभ्युपैति ॥ ९ ॥

[22] (उर्ध्वमवलोक्य) अये, कथमधिरूढ एव देवः प्रासादम् ! तद्यावद्गृहं गत्वा कार्यशेषं चिन्तयामि । (इति निष्क्रान्तः)

इति विष्कम्भकः

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[19] In this enterprise, conducive to my master's prosperity, to which a helping hand has been extended thus by Destiny, there is certainly no doubt as to its success. Yet, acting (as I am) on my own free will, I am quite afraid of my master. [8]

[20] *(Noise behind the curtain; listening to it with joy)* Eh! The note of the clapping of the hands of citizens, sweet because of the music sung in uuison with the mellow drum which is being beaten sweetly, is swelling in the front ranks. So, I think that His Majesty has set out towards the palace to witness the jubilation of the citizens which is intense due to the festival being of Cupid. It is just so:—

[21] The King of the Vatsas, with all talk of *Vigraha* (=1. war; 2. body) ceased, always in the company of *Rati* (=1 love of people; 2. Cupid's wife), living in the minds of people, and to whom *Vasantaka* (=1. his companion; 2 Spring) is dear, is coming forth in person, like the flower-bowed Cupid, eager to behold his own festival. [9]

[22] *(Looking up)* Eh! How is it, he has already ascended the palace! So I will go home and mind the rest of my business. *(Exit)*

End of the Vishkambhaka [23]

[24](ततः प्रविशत्यासनस्थो गृहीतवसन्तोत्सववेषो राजा विदूषकश्च)

[25] राजा — (सहर्षमवलोक्य) सखे वसन्तक !

[26] विदूषकः — आज्ञापयतु भवान्। [आणवेदु भवम्]

[27] राजा — राज्यं निर्जितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः
सम्यक्पालनलालिताः प्रशमिताशेषोपसर्गाः प्रजाः।
प्रद्योतस्य सुता वसन्तसमयस्त्वं चेति नाम्ना धृतिं
कामः काममुपैत्वयं मम पुनर्मन्ये महानुत्सवः ॥ १० ॥

[28] विदूषकः — (सहर्षम्) भो वयस्य, एवं न्विदम्। अहं पुनर्जानामि न भवतो न कामदेवस्य ममैवैकस्य ब्राह्मणस्यायं मदनमहोत्सवो येन प्रियवयस्येनैवं मन्यते।(विलोक्य) तत्किं पुनरनेन ? प्रेक्षस्व तावदेतस्य मधुमत्तकामिनीजनस्वयंग्राहगृहीतशृङ्गकजलप्रहारनृत्यन्नागरजनजनितकौतूहलस्य समन्ततस्स्वच्छन्दमर्दलोद्दामचर्चरीशब्दमुखररथ्यामुखशोभिनः प्रकीर्णपटवासपुञ्जपिञ्जरीकृतदिशामुखस्य

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[24] *(Then enter the king seated, in an attire suited to the Spring-festival; and the Vidūshaka)*

[25] KING—*(Beholding with joy)* Friend Vasantaka,—

[26] VIDŪṢAKA—Command (me), sir.

[27] KING—The kingdom with its enemies completely vanquished; the entire burden (of government) placed on a suitable minister; the subjects, with all (their) troubles removed and fondled by a proper protection; and Pradyota's daughter (my wife); the spring-time; and your self;— with these,—let Kāma have ample satisfaction by the mere name (viz. Festival of Cupid)— methinks this great festival is mine! [10]

[28] VIDŪṢAKA—It is indeed so, my friend. I, however, consider that this great festival of Cupid is neither yours, nor of Cupid, but only of me, a Brahmana brat, thus spoken by a dear friend (i. e. yourself). *(Seeing)* So, what use of this (talk)? Just behold the beauty of this great Cupid-festival, in which curiosity is roused at the citizens dancing at the throw of water through syringes voluntarily seized by

श्रियं मदनमहोत्सवस्य [भो वअस्स, एव्वं णेदं । अहं उण जाणामि ण भवदो ण कामदेवस्स मम ज्जेव्व एक्कस्स बम्हणस्स अअं मअणमहूसवो जेण पिअवअस्सेण एव्वं माणीअदि । ... ता किं उण इमिणा । पेक्ख दाव इमस्स महुमत्तकामिणीजणसअंगाहगहिदसिङ्गकजलप्पहारणच्चन्तणाअरजणजणिदकोदूहलस्स समन्तदो सुच्छन्दमद्दलुद्दामचच्चरीसद्दमुहररत्थामुहसोहिणो पइण्णपडवासपुञ्जपिञ्जरिज्जन्तदिसामुहस्स सिरिअं मअणमहूसवस्स]

29 **राजा**—(सहर्षं समन्तादवलोक्य) अहो, परां कोटिमधिरोहति प्रमोदः पौराणाम् ! तथा हि ।

30 **कीर्णैः पिष्टातकौघैः कृतदिवसमुखैः कुङ्कुमक्षोदगौरै-**
र्हेमालङ्कारभाभिर्भरनमितशिरःशेखरैः कैङ्किरातैः ।
एषा वेषाभिलक्ष्यस्वविभवविजिताशेषवित्तेशकोशा
कौशाम्बी शातकुम्भद्रवखचितजनेवैकपीता विभाति ॥ ११ ॥

अपि च 31 **धारायन्त्रविमुक्तसंततपयःपूरप्लुते सर्वतः**
सद्यः सान्द्रविमर्दकर्दमकृतक्रीडे क्षणं प्राङ्गणे ।

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amorous women intoxicated with wine; which is shining with the openings of the streets resounding all round with the loud sound of the *Carcari* (clapping of hands) and the unrestrained (beating of) drums; and which has the faces of the ten quarters rendered yellowish-red by means of heaps of scented powder scattered about.

29 KING—*(Looking round, with joy)* Oh! The jubilation of the citizens is reaching its highest point! For—

30 With the heaps of scattered perfume powder yellow with saffron dust and creating (as it were) the morning twilight, with the lustrous rays of gold ornaments, and with the As'oka wreaths on the crests (of people) bent low by the weight, Kaus'ambi, by whose opulence visible in the dress (of the citizens) the entire treasure of Kubera is vanquished, and which is with its people coated with liquid gold as it were, appears all yellow. [11]

31 In the yard, which is flooded all over in the continuous

उद्दामप्रमदाकपोलनिपतत्सिन्दूररागारुणैः
सैन्दूरीक्रियते जनेन चरणन्यासैः पुरः कुट्टिमम् ॥ १२ ॥

32 **विदूषकः** —(विलोक्य) एतदपि सुविदग्धजनापूरितशृङ्गकदलप्रहारमुक्त-सीत्कारमनोहरं वारविलासिनीजनविलसितमालोकयतु प्रियवयस्यः । [एदं पि सुविअद्धजणापूरिदसिङ्गकजलप्पहारमुक्कसिक्कारमणोहरं वारविलासिणीजणविल-सिदं आलोएदु पिअवअस्सो]

33 **राजा**—(विलोक्य) वयस्य, सम्यग्दृष्टं भवता । कुतः

34 **अस्मिन्प्रकीर्णपटवासकृतान्धकारे दृष्टो मनाङ्मणिविभूषणरश्मिजालैः ।**
पातालमुद्यतफणाकृतिशृङ्गकोऽयं मामद्य संस्मरयतीव भुजङ्गलोकः ॥१३॥

35 **विदूषकः** —(विलोक्य) भो वयस्य, प्रेक्षस्व प्रेक्षस्व । एषा खलु मदनिका मदनवशविसंष्ठुलं वसन्ताभिनयं नृत्यन्ती चूतलतिकया सहैव एवागच्छतीत्यव-लोकयतु प्रियवयस्यः [भो वअस्स, पेक्ख पेक्ख । एसा क्खु मअणिआ मअण-

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flow of water poured by fountains and which is with sports held for a while in the mire caused by the heavy treadings all at once, the yonder pavement is being rendered vermillion-red by people by means of their foot-prints red with the tint of the vermillion dropping from the cheeks of women (moving about) without restraint. [12]

32 VIDŪṢAKA—*(Beholding)* Let my dear friend behold also this frolic of the courtesans, amusing with the 'hiss' sounds (uttered) on being splashed with (jets of) water from water-filled syringes by the expert gallants.

33 KING—*(Looking)* Friend, well observed by you! For—

34 This crowd of *Bhujaṅgas* (= 1. licentious men; 2. serpents) with the uplifted syringes in the form of hoods, seen dimly through the net-work of the rays of gem-ornaments in this darkness created by the diffusion of scented powder, now reminds me, as it were, of the nether world. [13]

35 VIDŪṢAKA—*(Seeing)* O friend, look here. Here, indeed, this Madanikā is coming, along with Cūtalatikā, dancing

वसविसण्ठुलं वसन्ताभिगअं णच्चन्ती चूदलदिआए सह इदो जेव्व आअच्छदि त्ति अवलोएदु पिअवअस्सो]

36 (ततः प्रविशतो मदनलीलां नाटयन्त्यौ द्विपदीखण्डं गायन्त्यौ चेटयौ)

37 मदनिका—(गायति)

कुसुमायुधप्रियदूतको मुकुलायितबहुचूतकः ।
शिथिलितमानग्रहणको वाति दक्षिणपवनकः ॥ १४ ॥
[कुसुमाउहपिअदूअओ मउलाइदबहुचूदओ ।
सिढिलिअमाणग्गहणओ वाअदि दाहिणपवणओ ॥ १४ ॥

38 विकसितबकुलाशोकक उत्कण्ठितप्रियमेलकः ।
प्रतिपालनासमर्थकस्ताम्यति युवतीसार्थकः ॥ १५॥
[विअसिअबउलासोअओ उक्कण्ठिअपिअमेलओ ।
पडिवालणअसमत्थओ तम्मइ जुवईसत्थओ ॥ १५ ॥

अथवा 39 इह प्रथमं मधुमासो जनस्य हृदयानि करोति मृदुलानि ।
पश्चाद्विध्यति कामो लब्धप्रसरैः कुसुमबाणैः ॥ १६ ॥
[अहवा इह पढमं महुमासो जणस्स हिअआइं कुणइ मिउलाइं ।
पच्चाविद्धइ कामो लद्धप्पसरेहिं कुसुमबाणेहिं ॥ १६ ॥

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the Spring-dance, with uneven steps, being under the influence of love.

36 *(Then enter two maids, exhibiting the play of love and singing a dvipadī ditty)*

37 MAIDS—Now blows the gentle southeren breeze, the dear messenger of Cupid, the provider of buds to the dense mango trees, and the relaxer of the hold of love-anger. [14]

38 Bevies of young women,– by whom the Bakula and the As'oka trees have been made to put forth blossoms,–longing for a union with their lovers, pine, being unable to wait. [15]

39 Now does the month of Chaitra first render the hearts of people soft; then does Kāma pierce them with his flower-shafts that have gained scope. [16]

40 राजा—(निर्वर्ण्य) अहो मधुरोऽयमासां निर्भरः क्रीडारसः ! तथाहि—

41 स्रस्तः स्रग्दामशोभां त्यजति विरचितामाकुलः केशपाशः
क्षीबाया नूपुरौ च द्विगुणतरमिमौ क्रन्दतः पादलग्नौ ।
व्यस्तः कम्पानुबन्धादनवरतमुरो हन्ति हारोऽयमस्याः
क्रीडन्त्याः पीडयेव स्तनभरविनमन्मध्यभङ्गानपेक्षम् ।। १७ ।।

42 विदूषकः —भो वयस्य, अहमप्येतासां मध्ये नृत्यन् मदनमहोत्सवं मानयिष्यामि । [भो वअस्स, अहं वि एदाणं मज्झे णच्चन्तो मअणमहुस्सवं माणइस्सं]

43 राजा—(सस्मितं) वयस्य, एवं क्रियताम् ।

44 विदूषकः — यद्भवानाज्ञापयति (उत्थाय चेटयोर्मध्ये नृत्यति) भवति मदनिके, भवति चूतलतिके, मामप्येतच्चर्चरिकं शिक्षयतम् । [जं भवं आणवेदि । ...भोदि मअणिए, भोदि चूदलदिए, मं पि एदं चच्चरिअं सिक्खावेह]

45 उभे—हताश, न खलु एषा चर्चरी; द्विपदीखण्डं खलु एतत् । [हदास, ण हु एसा चच्चरी; द्विपदीखण्डं क्खु एदं ।]

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40 KING—*(Watching)* Oh ! This excessive passion for sport of these (women) is pleasing. Thus—

41 Of this tipsy maid, sporting regardless of the breaking of her waist bending under the weight of her breasts, the locks of hair getting loosened and dishevelled give up the decorated beauty imparted by the wreath of flowers; both these anklets clinging to her feet wail with a double vehemence; and this necklace, tossed about by a successive shaking, strikes her breast incessantly;— all (these) as if out of pain. [17]

42 VIDŪṢAKA–O friend, I too, dancing amidst these maids, shall honour the Madana-festival.

43 KING—*(With a smile)* Do so.

44 VIDŪṢAKA–As you command. *(Rising up, dances between the two maids)* Honoured Madanikā, honoured Cūtalatikā, teach me also this *carcarī'ā*

45 MAIDS–*(Laughing)* Damned fellow, this is not a carcarī. This is a *Dvipadī* Khanda (candy).

[46] **विदूषकः**—(सहर्षं) किमेतेन खण्डेन मोदकाः क्रियन्ते ? [किं एदिणा खण्डेण मोअआ करिअन्ति ?]

[47] **मदनिका**—(विहस्य) नहि नहि; पठ्यते खल्वेतत् । [णहि णहि। पढीअदि क्खु एदं]

[48] **विदूषकः**—(सविषादम्) यदि पठ्यते, तदलमेतेन । प्रियवयस्यस्यैव सकाशं गमिष्यामि । (गन्तुमिच्छति) [जइ पढीअदि, ता अलं एदिणा । पिअ-वअस्सस्स जेव्व सआसं गमिस्सम् ।]

[49] **चेट्यौ**—एहि क्रीडामः । वसन्तक, कुत्र गच्छसि ? (इति बहुविधं वस-न्तकमाकर्षतः । विदूषकश्च बलाद्गच्छति)[एहि कीळम्ह । वसन्तअ, कहिं गच्छसि]

[50] **विदूषकः**—(राजानमुपसृत्य) वयस्य, नर्तितोऽस्मि ! नहि नहि, क्रीडित्वा पलायितोऽस्मि । [वअस्स, णच्चिदोह्मि ! णहि णहि. कीळिअ पळाइदो ह्मि]

[51] **राजा**—साधु कृतम् !

[52] **चूतलतिका**—हञ्जे मदनिके, चिरं खल्वावाभ्यां क्रीडितम् । तदेहि, नि-वेदयावस्तावत् भर्त्र्याः संदेशं महाराजस्य । [हञ्जे मअणिए, चिरं क्खु अह्मेहिं कीळिदम् । ता एहि, णिवेदेह्म दाव भट्टिणीए संदेसं महाराअस्स]

[53] **मदनिका**—एहि; एवं कुर्वः । [एहि एव्वं करेम्ह]

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[46] VIDŪṢAKA—*(With joy)* Are sweets made of this *khaṇḍa*?

[47] MADANIKĀ—No, no; this is just to be recited.

[48] VIDŪṢAKA—*(Dejectedly)* It is to be recited ! Then, enough of it. I go back to my dear friend. *(Starts to go)*

[49] MAIDS—Come along, let us play. Vasantaka, where would you go ? *(They drag him in many ways, Vidūshaka goes away freeing himself by force)*

[50] VIDŪṢAKA—*(Going near the king)* Friend, I was made to dance. No, no; I have sped away after sporting.

[51] KING—Well done !

[52] CŪTALATIKĀ—Friend Madanikā, we have played for a long time, indeed. So, come; let us convey the queen's message to His Majesty.

[53] MADANIKĀ—Come, let us do so.

54 **चेटयौ**—(उपसृत्य) जयतु जयतु भर्ता! भर्तः, देवी आज्ञापयति...(इति अर्धोक्ते लज्जां नाटयन्त्यौ) नहि नहि विज्ञापयति।[जेदु जेदु भट्टा! भट्टा देवी आणवेदि...णहि णहि विण्णवेदि]

55 **राजा**—(सहर्षं विहस्य सादरम्) नन्वाज्ञापयतीत्येव रमणीयं, विशेषतोऽद्य मदनमहोत्सवे। तत्कथय; किमाज्ञापयति देवी?

56 **विदूषकः**—आः, दास्याः पुत्रि! किं देवी आज्ञापयति?[आः, दासीए धीए! किं देवी आणवेदि]

57 **चेटयौ**—एवं देवी विज्ञापयति। 'अद्य खलु मया मकरन्दोद्यानं गत्वा रक्ताशोकपादपतलसंस्थापितस्य भगवतः कुसुमायुधस्य पूजा निर्वर्तयितव्या। तत्र आर्यपुत्रेण संनिहितेन भवितव्यम्'।[एव्वं देवी विण्णवेदि। 'अज्ज क्खु मए मअरन्दुज्जाणं गदुअ रत्तासोअपाअवदलसंट्ठाविदस्स भअवदो कुसुमाउहस्स पुआ णिव्वत्तइदव्वा। तहिं अज्जउत्तेण संणिहिदेण होदव्वम्'।]

58 **राजा**—(सानन्दम्) वयस्य, ननु वक्तव्यमुत्सवादुत्सवान्तरमापतितम्।

59 **विदूषकः**—भो वयस्य, तस्मादुत्तिष्ठ; तत्रैव गच्छावः, येन तत्र गतस्य

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54 MAIDS—*(Going near)* Victory, victory to Your Majesty! Sire, the queen commands...*(At this half-uttered, gesticulating shame)* no, no; submits—

55 KING–*(Joyfully smiling; with regard)* Surely, *'commands'* itself is pleasing, especially today, at the Madana-festival. So, tell me what the queen commands.

56 VIDŪ.–You whore's daughter, does the queen command?

57 MAIDS—Thus does the queen submit–'By me, going to the Makaranda garden, worship is to be offered today to the flower-weaponed god Cupid installed under the Red-As'oka tree. My lord should be present there.'

58 KING—*(With delight)* Friend, it should indeed be said that from one festival another has cropped up.

59 VIDŪṢAKA– O friend, get up then. We will go to that very place, so that, something as a present for uttering blessings will be unto me–a Brahmin lad– present there.

ब्राह्मणबालकस्य मम स्वस्तिवायनं किमपि भविष्यतीति [भो वअस्स, ता उद्देहि; तहिं ज्जेव्व गच्छम्ह, जेण तहिं गदस्स बम्हणबालअस्स मे सोत्थिवाअणं किंपि भविस्सदि]

60 **राजा**—मदनिके, गम्यतां देव्यै निवेदयितुं, अयमहमागत एव मकरन्दोद्यानमिति ।

61 **चेटयौ**—यद्भर्ताऽऽज्ञापयति । (इति निष्क्रान्ते) [जं भट्टा आणवेदि]

62 **राजा**—वयस्य, आदेशय मकरन्दोद्यानस्य मार्गम् ।

63 **विदूषकः**—एतु एतु भर्ता (इति परिक्रामतः । अग्रतोऽवलोक्य) एतत्तन्मकरन्दोद्यानम् । तदेहि प्रविशावः । (इति प्रविशतः । अवलोक्य सविस्मयम्) भो वयस्य, प्रेक्षस्व प्रेक्षस्व तावदेतत् खलु मलयमारुतान्दोलितमुकुलायमानसहकारमञ्जरीरेणुपटलप्रतिबद्धपटवितानं मत्तमधुकरमुक्तझङ्कारमिलितकोकिलालापसंगीतसुखावहं तवागमनदर्शितादरमिव मकरन्दोद्यानं लक्ष्यते ! [एतु एतु भट्टा... एदं मअरन्दुज्जाणं । ता एहि पविसम्ह...भो वअस्स पेक्ख पेक्ख दाव एदं क्खु मलअमारुदान्दोलिदमउलन्तसहआरमञ्जरीरेणुपडलपडिबद्धपडविआणं मत्तमहुअरमुक्कझंकारमिलिदकोइलालावसंगीदसुहावहं तुहागमणदंसिआअरं विअ मअरन्दुज्जाणं लक्खीअदि]

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60 KING– O Madanikā, you may go to report to the queen that I am going forthwith to the Makaranda garden.

61 MAIDS—As Your Majesty bids. *(Exeunt ambo)*

62 KING—Friend, show me the way to the Makaranda garden.

63 VIDŪṢAKA—Come, Your Majesty, come. *(Both walk on. Looking in front.)* This is the Makaranda garden. So, come along; we will enter. *(Both enter. Looking; with wonder)* O friend, look, just look. This Makaranda garden, with a silken canopy formed by means of the pollen dust of clusters of the mango trees in bud set to swing by the Malaya breeze, and gratifying through the music of the notes of the cuckoos mingled with the humming sound produced by the infatuated bees, appears like one showing his solicitude for your arrival.

[61] **राजा**—(समन्तादवलोक्य) अहो, मकरन्दोद्यानस्य परा श्रीः ! इह हि

[65] **उद्यद्विद्रुमकान्तिभिः किसलयैस्ताम्रां त्विषं बिभ्रतो**
भृङ्गालीविरुतैः कलैरविशदव्याहारलीलाभृतः ।
घूर्णन्तो मलयानिलाहतिचलैः शाखासमूहैर्मुहु-
र्भ्रान्तिं प्राप्य मधुप्रसङ्गमधुना मत्ता इवामी द्रुमाः ॥ १८ ॥

अपि च [66] **मूले गण्डूषसेकासव इव बकुलैर्वास्यते पुष्पवृष्ट्या**
मध्वाताम्रे तरुण्या मुखशशिनि चिराच्चम्पकान्यद्य भान्ति ।
आकर्ण्याशोकपादाहतिषु च रसितं निर्भरं नूपुराणां
झङ्कारस्यानुगीतैरनुकरणमिवारभ्यते भृङ्गसार्थैः ॥ १९ ॥

[67] **विदूषकः**—(श्रुत्वा) भो वयस्य, नैते मधुकरा नूपुरशब्दमनुहरन्तः । नूपुरशब्द एवैष देव्याः परिजनस्य । [भो वअस्स, ण एदे महुअरा णेउरसद्दं अणुहरन्दो । णेउरसद्दो ज्जेव्व एसो देवीए परिअणस्स]

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[64] KING—*(Looking all round)* Oh, the loveliness of the Makaranda garden ! For, here—

[65] Yonder trees, putting on a coppery hue with their fresh leaves lustrous like the sprouting coral, bearing the charm of indistinct utterences through the sweet humming of swarms of bees, and reeling repeatedly with their numerous branches moving in the blasts of the Malaya breeze, now appear to be intoxicated, as it were, having come under the influence of *Madhu* (=1. Spring 2. wine). [18] Moreover

[66] The mouthfuls of wine sprinkled at their roots are as if being scented by the Bakula trees with the shower of (their) flowers; now after a long time, the Campaka flowers shine forth, while the moon-face of the young lady is still red with wine; and on hearing the excessive jingling of anklets at the strokes on the Aśoka trees with the feet (of damsels), an imitation of it is begun, as it were, by swarms of bees with their hum following. [19]

[67] VIDŪṢAKA–Friend, these bees are not imitating the

68 राजा—वयस्य, सम्यगुपलक्षितं भवता ।

69 (ततः प्रविशति उज्वलवेषा वासवदत्ता, काञ्चनमाला च, पूजोपकरणहस्ता सागरिका च)

70 वासवदत्ता—हञ्जे काञ्चनमाले, आदेशय मकरन्दोद्यानस्य मार्गम् । [हञ्जे कञ्चणमाले, आदेसेहि मअरन्दुज्जाणस्स मग्गम्]

71 काञ्चनमाला—एतु एतु भट्टिनी । [एदु एदु भट्टिणी]

72 वासवदत्ता—(परिक्रम्य) हञ्जे काञ्चनमाले, अथ कियद्दूरे स रक्ताशोकपादपो यत्र मया भगवतः कुसुमायुधस्य पूजा निर्वर्तयितव्या ? [हञ्जे कञ्चणमाले, अध केत्तिअदूरे सो रत्तासोअपाअवो जहिं मए भअवदो कुसुमाउहस्स पूआ णिव्वत्तइदव्वा ।]

73 काञ्चनमाला— भर्ति, आसन्न एव । किं न प्रेक्षते भर्त्री ? इयं खलु सा निरन्तरोद्भिन्नकुसुमशोभिनी भर्त्या परिगृहीता माधवीलता । एषापरा नवमालिका लता यस्या अकालकुसुमसमुद्गमश्रद्धालुना भर्त्रानुदिनमायास्यत आत्मा । तदेनामतिक्रम्य दृश्यत एव स रक्ताशोकपादपो यत्र देवी पूजां निर्वर्तयिष्यति । [भट्टिणि, आसण्णो ज्जेव्व; किं ण पेक्खदि भट्टिणी ? इयं क्खु सा णिरन्तरुब्भिम-

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jingle of anklets; this is the jingle itself of the attendants of the Queen.

68 KING—Friend, rightly noticed by you.

69 *(Then enter Vāsavadattā in gay attire, Kāñcanamālā, and Sāgarikā with the materials for worship in her hands)*

70 VĀSAVADATTĀ— Maid Kāñcanamālā, show me the way to the Makaranda garden.

71 KĀÑCANAMĀLĀ—This way, this way, Your Highness.

72 VĀSAVADATTĀ—*(Walking on)* Maid Kāñcanamālā, how far is that Red As'oka tree where the worship of the Flower-weaponed God is to be performed by me ?

73 KĀÑCANAMĀLĀ– Mistress, it is close-by. Does not Your Highness notice ? This is, indeed, that Mādhavi creeper—lovely with a close crop of flowers,–the favourite of Your Highness. This other creeper is that Navamālikā, keen on whose untimely flowering His Highness is wearying himself

ण्णकुसुमसोहिणी भट्टिणीए पडिग्गहिदा माहवीलदा। एस्सा अवरा णोमालिआ लदा जाए अआलकुसुमसमुग्गमसद्धालुणा भट्टिणा, अणुदिणं आआसीअदि अप्पा। ता एदं अदिक्कमिअ दीसदि ज्जेव सो रत्तासोअपाअवो जहिं देवी पूआं णिव्वत्तइस्सदि]

74 **वासवदत्ता**–तदेहि तत्रैव लघु गच्छामः [ता एहि तहिं ज्जेव्व लहुं गच्छह्म]

75 **काञ्चनमाला—**एतु एतु भर्त्री। [एदु एदु भट्टिणी] (सर्वाः परिक्रामन्ति)

76 **वासवदत्ता—**अयं स रक्ताशोकपादपो यत्राहं पूजां निर्वर्तयिष्ये। तत्पूजानिमित्तान्युपकरणानि मे उपानय। [अअं सो रत्तासोअपाअवो जहिं अहं पूआं णिव्वत्तइस्सं। ता पूआणिमित्ताइं उवअरणाइं मे उवणेहि]

77 **सागरिका—**(उपसृत्य) भर्त्रि, एतत्सर्वं सज्जम्। [भट्टिणि, एदं सव्वं सज्जम्]

78 **वासवदत्ता—**(निरूप्यात्मगतम्) अहो प्रमादः परिजनस्य! यस्यैव दर्शनपथात्प्रयत्नेन रक्ष्यते तस्यैव दृष्टिगोचरे पतिता भवेत्। भवतु। एवं तावद्भणिष्यामि। (प्रकाशम्) हञ्जे सागरिके, कस्मात्त्वमद्य मदनमहोत्सवपराधीने परिजने सारिकामुज्झित्वेहागता? तत्तत्रैव लघु गच्छ। एतदपि सर्वं पूजोपकरणं काञ्चनमालाया हस्ते समर्पय। [अहो पमादो परिअणस्स! जस्स ज्जेव्व दंसणपधादो पअत्तेण रक्खीअदि तस्स ज्जेव्व दिट्ठिगोअरं पडिदा भवे। भोदु। एवं दाव भणिस्सं...हञ्जे साअरिए, कीस तुमं अज्ज मअणमहूस्सवपराहीणे परिअणे

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daily. Now, beyond this, is seen that Red As'oka tree where Your Highness will perform the worship.

74 VĀSAVADATTĀ–Then come on; we shall go there quick.

75 KĀÑCANA.–Proceed, Your Highness, proceed. *(All move)*

76 VĀSAVADATTĀ–This is then the Red As'oka tree where I will be performing the worship! So bring me the materials of worsihp.

77 SĀGARIKĀ-*(Going near)* Mistress, here is everything ready

78 VĀSAVADATTĀ—*(Observing, to herself)* O the carelessness of attendants! She might fall within the range of vision of that very person from whose sight she is being assiduosly kept away. Well; I will just say this much. *(Aloud)* O maid Sāgarikā, how is it you have come here leaving the Sārikā

सारिअं उज्झिअ इहागदा ? ता तहिं ज्जेव्व लहुं गच्छ। एदं वि सव्वं पूओवअरणं कञ्चणमालाए हत्थे समप्पेहि]

79 **सागरिका**—यद्भर्त्र्याज्ञापयति। (इति कतिचित्पदानि गत्वा आत्मगतम्) सारिका मया पुनः सुसङ्गताया हस्ते समर्पिता। इदमप्यस्ति मे प्रेक्षितुं कौतूहलं—किं यथा तातस्यान्तःपुरे भगवाननङ्गोऽर्च्यते, अत्रापि तथैव, किमन्यथेति। तस्मादलक्षिता भूत्वा प्रेक्षिष्ये। (परिक्रम्यावलोक्य) तद्यावदिह पूजासमयो भवति तावदहमपि भगवन्तमनङ्गमेव पूजयितुं कुसुमान्यवचेष्यामि। [जं भट्टिणी आणवेदि... सारिआ मए उण सुसंगदाए हत्थे समप्पिदा। एदं पि अत्थि मे पेक्खिदुं कोदूहलं— किं जहा तादस्स अन्तेउरे भअवं अणंगो अच्चिअदि, इह वि तह ज्जेव, किं अण्णहेति। ता अलक्खिआ भविअ पेक्खिस्सम्...ता जाव इह पूआसमओ होदि ताव अहं पि भअवन्तं अणंगं ज्जेव्व पूअइदुं कुसुमाइं अवचिणिस्सं]

(इति कुसुमावचयं नाटयति)

80 **वासवदत्ता**— काञ्चनमाले, प्रतिष्ठापयाशोकमूले भगवन्तं प्रद्युम्नम्। [कञ्चणमाले, पडिट्ठावेहि असोअमूले भअवन्तं पज्जुण्णम्]

81 **काञ्चनमाला**—यद्भर्त्र्याज्ञापयति। (इति तथा करोति) [जं भट्टिणी आणवेदि]

82 **विदूषकः**—(परिक्रम्यावलोक्य) भो वयस्य, यथा विश्रान्तो नूपुरशब्दः

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while the attendants are otherwise engaged in the Madana-festival? So, go there quickly. Deliver these materials of worship into the hands of Kāñcanamālā.

79 SĀGARIKĀ—As Your Majesty commands. *(Going a few steps; to herself)* The Sārikā has however been entrusted to the care of Susaṅgatā. There is this curiosity also in me to see if the Bodiless God (of Love) is worshipped here also in the same way as He is in my father's harem or differently. There fore, I will watch remaining unseen. *(Moving about and seeing)* So, till the hour of worship comes, I shall gather flowers also for my worshipping the God of Love. *(Acts plucking flowers)*

80 VĀSAVADATTĀ— Kāñcanamālā, install the Divine Pradyumna (Cupid) at the foot of the As'oka tree.

81 KĀÑCANAMĀLĀ— As Your Majesty commands. *(Does so)*

82 VIDŪṢAKA—*(Moving along and observing)* O friend, as

कथम तर्कयाम्यागता देव्यशोकमूलमिति। [भो वअस्स, जधा वीसन्तो णेउरसद्दो तहा तक्केमि आअदा देवी असोअमूलं त्ति]

83 राजा—वयस्य, सम्यगवधारितम्। पश्येयं देवी! या किलैषा

84 कुसुमसुकुमारमूर्तिर्दधती नियमेन तनुतरं मध्यम्।
आभाति मकरकेतोः पार्श्वस्था चापयष्टिरिव॥ २०॥

85 तदेहि उपसर्पावः। (उपसृत्य) प्रिये वासवदत्ते!

86 वासवदत्ता—(विलोक्य) कथमार्यपुत्रः! जयतु जयतु आर्यपुत्रः! एतदासनम्। अत्रोपविशत्वार्यपुत्रः। [कधं अज्जउत्तो! जअदु जअदु अज्जउत्तो! एदं आसणं। एत्थ उवविसदु अज्जउत्तो] (राजा नाटयेनोपविशति)

87 काञ्चनमाला—भर्त्रि, स्वहस्तदत्तैः कुसुमकुङ्कुमचन्दनवासोभिः शोभितं रक्ताशोकपादपं गत्वार्च्यतां भगवान्प्रद्युम्नः। [भट्टिणि, सहत्थदिण्णेहिं कुसुमकुङ्कुमचन्दणवासेहिं सोहिदं रत्तासोअपाअवं गदुअ अच्चीअदु भअवं पज्जुण्णो]

88 वासवदत्ता—उपनय मे पूजोपकरणानि। [उवणेहि मे पूओवअरणाइं]

89 (काञ्चनमाला उपनयति। वासवदत्ता तथा करोति)

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the jingling of the anklets has subsided, I think, the Queen has come to the foot of the As'oka tree.

83 KING—Friend, well guessed. See here is the Queen, who

84 ... with a form delicate like a flower and bearing a waist extremely slender through austerities, appears like the bow-staff by the side of the Shark-bannered (Love-god). 20

85 So, come on; we will go near. *(Approaching)* Dear Vāsavadattā!

86 VĀSAVADATTĀ—*(Seeing)* Oh, it is my lord! Victory, victory to my lord! Here is a seat. Let my lord sit here.

(The king sits)

87 KĀÑCANAMĀLĀ—Mistress, let God Pradyumna be worshipped after going to the Red As'oka tree which is decorated with flowers, saffron, sandal and garments offered with your own hands.

88 VĀSAVADATTĀ—Bring me the meterials for worship.

89 *(Kāñcanamālā brings. Vāsavadattā does as stated above)*

90 **राजा**—प्रिये !

प्रत्यग्रमज्जनविशेषविविक्तकान्तिः कौसुम्भरागरुचिरस्फुरदंशुकान्ता ।
विभ्राजसे मकरकेतनमर्चयन्ती बालप्रवालविटपिप्रभवा लतेव ॥ २१ ॥

अपि च 91 स्पृष्टस्त्वयैव दयिते स्मरपूजाव्यापृतेन हस्तेन ।
उद्भिन्नापरमृदुतरकिसलय इव लक्ष्यतेऽशोकः ॥ २२ ॥ अपि च

92 अनङ्गोऽयमनङ्गत्वमद्य निन्दिष्यति ध्रुवम् ।
यदनेन न संप्राप्तः पाणिस्पर्शोत्सवस्तव ॥ २३ ॥

93 **काञ्चनमाला**—भर्त्रि, अर्चितो भगवान् प्रद्युम्नः । तत्कुरु भर्तुः पूजासत्कारम् [भट्टिणि, अच्चिदो भअवं पज्जुण्णो । ता करेहि भत्तुणो पूआसक्कारम्]

94 **वासवदत्ता**—तेन हि उपनय मे कुसुमानि विलेपनं च । [तेण हि उवणेहि मे कुसुमाइं विलेवणं च]

95 **काञ्चनमाला**—भर्त्रि, एतत् सर्वं सज्जम् । [भट्टिणि, एदं सव्वं सज्जम्]

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90 KING—My beloved !

With your extraordinarily flawless complexion due to the fresh bath, with the borders of your silk garments charmingly shining with the redness of the Kusumbha flowers, you, worshipping the Shark-bannered Love-god, appear like a creeper(-branch) shooting forth from a young coral tree. 21

Moreover— 91 Being touched by you, O my beloved, with your hand engaged in the worship of *Smara* (Cupid), this As'oka tree appears to have another more tender sprout sprung forth, as it were (from it). [22] And further—

92 The Bodiless (Love-god) will certainly deplore his bodiless state to-day, since the thrill of the touch of your hand is not experienced by him. [23]

93 KĀÑCANAMĀLĀ—Mistress, the Flower-weaponed God (of love) has been worshipped. Now, honour your husband with a worship.

94 VĀSAVADATTĀ–Then bring me flowers and the unguent

95 KĀÑCANAMĀLĀ—Mistress, here is everything ready.

96 (वासवदत्ता नाट्येन राजानं पूजयति)

97 **सागरिका**—(गृहीतकुसुमा) हा धिक् हा धिक् ! कथं कुसुमलोभोत्क्षिप्तहृदययातिचिरमेव मया कृतम् ! तदनेन सिन्धुवारविटपेनापवारितशरीरा भूत्वा प्रेक्षे । (विलोक्य) कथं प्रत्यक्ष एवापूर्वः कुसुमायुधः ! अस्माकं तातस्यान्तःपुरे चित्रगतोऽर्च्यते । इह प्रत्यक्षीकृतः । तदहमप्येभिः कुसुमैरिह स्थितैव भगवन्तं कुसुमायुधं पूजयिष्ये । (इति कुसुमानि प्रक्षिपति) नमस्ते, भगवन् कुसुमायुध, शुभदर्शनो मे भविष्यसि । दृष्टं यद्द्रष्टव्यम् । अमोघदर्शनो मे भविष्यसि । (इति प्रणमति) आश्चर्यम् आश्चर्यम् ! दृष्टोऽपि पुनः प्रेक्षितव्यः । तद्यावन्न कोऽपि मां प्रेक्षते, तावदेव गमिष्यामि । (इति कतिचित् पदानि गच्छति) [हद्धी हद्धी । कहं कुसुमलोहोक्खित्तहिअआए अदिचिरं ज्जेव मए किदं । ता इमिणा सिन्दुवारविडवेण ओवारिअसरीरा भविअ पेक्खामि।...कधं पच्चक्खे ज्जेव अपूव्वो कुसुमाउहो ! अह्माणं तादस्स अन्तेउरे चित्तगदो अच्चीअदि । इह पच्चक्खीकिदो ता अहंपि इमेहिं कुसुमेहिं इह ट्ठिदा ज्जेव्व भअवन्तं कुसुमाउहं पूअइस्सं।...णमो दे भअवं कुसुमाउह, सुभदंसणो मे भविस्ससि । दिट्ठं जं दिट्ठव्वं । अमोघदंसणो मे भविस्ससि।...अच्चरिअं अच्चरिअं ! दिट्ठोवि पुणो पेक्खिदव्वो । ता जाव ण कोवि मं पेक्खदि दावज्जेव्व गमिस्सं]

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96 *(Vāsavadattā worships the king)*

97 SĀGARIKĀ—*(With flowers gathered)* O fie ! O fie ! With a heart overcome by a keen desire for flowers, I have tarried long. So, I shall see, concealing my body by the Sindhuvāra bush. *(Seeing)* How is it the Flower-weaponed Love-god is in a visible form, for the first time ? In the harem of my father he is worshipped represented in a picture. Here he is made visible. So, I too, standing but here, will worship the glorious Love-god. *(Offers flowers)* Salutation to Thee, O Flower-weaponed God ! Be Thou of a blissful sight to me ! What I had to see, has been seen. Be Thou of a sight which shall not be vain ! *(Bows down)* Wonderful, wonderful ! Though seen (now), he must be seen once again. So, before anyone notices me, I will go away. *(Goes a few steps)*

98 **काञ्चनमाला**—आर्य वसन्तक, एहि संप्रतं त्वमपि स्वस्तिवायनं प्रतीच्छ [अज्ज वसन्तअ, एहि संपदं तुमं पि सोत्थिवाअणं पडिच्छेहि] (विदूषक उपसर्पति)

99 **वासवदत्ता** — (विलेपनकुसुमाभरणदानपूर्वकम्) आर्य, स्वस्तिवायनं प्रतीच्छ । [अज्ज, सोत्थिवाअणं पडिच्छ] (इत्यर्पयति)

100 **विदूषकः** —(सहर्षं गृहीत्वा)स्वस्ति भवत्यै । [सोत्थि भोदीए]

(नेपथ्ये वैतालिकः पठति)

101 **अस्तापास्तसमस्तभासि नभसः पारं प्रयाते रवा-**
वास्थानीं समये समं नृपजनः सायंतने संपतन् ।
संप्रत्येष सरोरुहद्युतिमुषः पादांस्तवासेवितुं
प्रीत्युत्कर्षकृतो दृशामुदयनस्येन्दोरिवोद्वीक्षते ॥ २४ ॥

102 **सागरिका**—(श्रुत्वा सहर्षं परिवृत्य राजानं दृष्ट्वा सस्पृहम्) कथमयं स राजा उदयनो यस्याहं तातेन दत्ता ! तत्परप्रेषणकृशमपि मे शरीरमेतस्य दर्शनेनेदानीं बहुमतं संवृत्तम् । [कहं अअं सो राआ उदअणो जस्स अहं तादेण दिण्णा ! ता परप्पेसणकरिसिदं वि मे सरीरअं एदस्स दंसणेण दाणीं बहुमदं संवुत्तम्]

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98 KĀÑCANA.–Noble Vasantaka, come on; you too accept the present for pronouncing a blessing. *(Vidūshaka goes near)*

99 VĀSAVADATTĀ–*(Presenting before him unguents, flowers and ornaments)* Sir, accept the *Svastivāyana*.*(Hands them over)*

100 VIDŪṢAKA–*(Receiving with delight)* Blessings unto you !

(A Bard sings behind the curtain)

101 The sun having reached the edge of the sky with all his radiant light cast on the Setting-mountain, now at the hour of dusk this assembly of princes simultaneously gathering in the audience-hall is eagerly waiting to pay homage to the feet that rob the lustre of the lotuses, of you–Udayana, the bestower of excessive delight to the eyes–, as they would to the rays that deprive the lustre of lotuses, of the (rising) Moon, the giver of extreme delight to the eyes. [24]

102 SĀGARIKĀ—*(Listening, with joy turning back and looking at the king eagerly)* How is it, this is that very king Udayana

103 **राजा**—कथमुत्सवापहृतचेतोभिरस्माभिः सन्ध्यातिक्रमोऽपि नोपलक्षितः । देवि, पश्य ।

104 उदयतटान्तरितमियं प्राची सूचयति दिङ् निशानाथम् ।
परिपाण्डुना मुखेन प्रियमिव हृदयस्थितं रमणी ॥ २५ ॥

105 देवि, तदुत्तिष्ठावः । आवासाभ्यन्तरमेव प्रविशावः ।

(सर्वे उत्थाय परिक्रामन्ति)

106 **सागरिका**—कथं प्रस्थिता देवी ! भवतु । त्वरितं गमिष्यामि । (राजानं सस्पृहं दृष्ट्वा निःश्वस्य) हा धिक् ! मन्दभागिन्या मया प्रेक्षितुमपि चिरं न पारितोऽयं जनः ! [कधं पत्थिदा देवी ? भोदु । तुरीअं गमिस्सं ।...हद्धी ! मन्दभाइणीए मए पेक्खिदुं वि चिरं ण पारिदो अअं जणो] (इति निष्क्रान्ता)

107 **राजा**—(परिक्रामन्)

देवि त्वन्मुखपङ्कजेन शशिनः शोभातिरस्कारिणा
पश्याब्जानि विनिर्जितानि सहसा गच्छन्ति विच्छायताम् ।

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to whom I have been betrothed by my father ! So, this body of mine, although emaciated by being in another's service, has become estimable by the sight of this person.

103 KING—How! Even the passing of the evening was not noticed by us with a mind engrossed by the festivities ! My queen, see

104 This eastern quarter, with her pale face, indicates the Moon (lord of the night) as screened by the slopes of the eastern mountain, just as a woman by her pale face, her lover as dwelling in her heart. [25]

105 So, my queen, rise; let us go into the palace.

(All rise and move on)

106 SĀGARIKĀ—How ! The queen has started ! Well; I will go quickly then. *(Seeing the king longingly and sighing)* O fie ! O fie! By me, an unfortunate woman, this person could not be seen even, for a long time ! *(Exit seeing the king)*

107 KING—*(Walking along)* O queen, behold !—The lotses

श्रुत्वा ते परिवारवारवनितागीतानि भृङ्गाङ्गनाः
लीयन्ते मुकुलान्तरेषु शनकैः सञ्जातलज्जा इव ॥२६॥

(इति निष्क्रान्ताः सर्वे)

108 इति मदनमहोत्सवो नाम प्रथमोऽङ्कः

॥ द्वितीयोऽङ्कः ॥

(ततः प्रविशति सारिकापञ्जरव्यग्रहस्ता सुसङ्गता)

1 **सुसङ्गता**—हा धिक् हा धिक् ! अथ कुत्रेदानीं मम हस्त इमां सारिकां निक्षिप्य गता मे प्रियसखी सागरिका ? तत्कुत्र पुनरेनां प्रेक्षिष्ये ? (अग्रतो निरूप्य) कथमेषा खलु निपुणिका इत एवागच्छति । तद्यावदेनां प्रक्ष्यामि । [हद्धी हद्धी ! अह कहिं दाणिं मम हत्थे इमं सारिअं णिक्खिविअ गदा मे पिअसही साअरिआ ? ता कहिं पुण एणां पेक्खिस्सम् ?...कहं एसा क्खु णिउणिआ इदो ज्जेव्व आअच्छदि ? ता जाव एदं पुच्छिस्सम्]

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are suddenly developing lustrelessness, being surpassed by your lotus-face that overshadows the splendour of the moon. The female bees are hidinig themselves gradually, in the interiors of the buds, as if ashamed, on hearing the songs of the courtesans in your retinue. [26] *(Exeunt cmnes)*

END OF THE FIRST ACT

KNOWN AS

108 **THE GREAT FESTIVAL OF CUPID**

ACT II

(Then enters Susaṅgata with the cage of a Sārika bird in hand)

1 SUSAṄGATĀ—O fie ! O fie ! Where now is my dear friend Sāgarikā gone, having entrusted this Sārikā to my care ? *(Looking in front)* How ? This is Nipuṇikā coming this very way. So I will ask her.

(ततः प्रविशति निपुणिका)

[2] **निपुणिका** — (सविस्मयम्) आश्चर्यम् आश्चर्यम् ! अनन्यसदृशप्रभावो मन्ये देवतायाः । उपलब्धः खलु मया भर्तुर्वृत्तान्तः । तद्गत्वा भर्त्र्यै निवेदयिष्यामि । (इति परिक्रामति) [अच्चरिअं अच्चरिअं ! अणण्णसदिसो पहावो मण्णे देवदाए । उवलद्धो क्खु मए भत्तुणो वुत्तन्तो । ता गदुअ भट्टिणीए णिवेदइस्सम् ।]

[3] **सुसंगता**— (उपसृत्य) हला निपुणिके, कुत्रेदानीं विस्मयोत्क्षिप्तहृदयेवेह स्थितां मामवधीर्य कुतोऽतिक्रामसि ? [हला णिउणिए, कहिं दाणिं विह्मओक्खित्तहिअआ विअ इहट्ठिदं मं अवहीरिअ कुदो अदिक्कमसि ?]

[4] **निपुणिका**—कथं सुसंङ्गता ! हला सुसङ्गते, सुष्ठु त्वया ज्ञातम् । एतत्खलु मम विस्मयस्य कारणम् । अद्य किल भर्त्रा श्रीपर्वतादागतस्य श्रीकण्ठदासनामधेयस्य धार्मिकस्य सकाशादकालकुसुमसञ्जननदोहदं शिक्षित्वाऽऽत्मनः परिगृहीतां नवमालिकां कुसुमसमृद्धिशोभितां करिष्यतीति । तत्रैतद्वृत्तान्तं ज्ञातुं देव्या प्रेषितास्मि । त्वं पुनः कुत्र प्रस्थिता ? [कहं सुसङ्गदा ! हला सुसंगदे, सुठु तुए जाणिदं । एदं क्खु मम विह्मअस्स काअणम् । अज्ज किल भट्टा सिरिपव्वदादो आअदस्स सिरिकण्ठदासणामधेअस्स धम्मिअस्स सआसादो अआलकुसुमसञ्जणणदोहअं

(Then enters Nipuṇikā)

[2] NIPUṆIKĀ—*(With wonder)* Oh wonder ! The power of a deity is, I think, unlike that of others. I have indeed obtained news relating to the king. So, I will go and communicate it to the Queen. *(Walks along)*

[3] SUSAṄGATĀ— *(Going near)* Maid Nipuṇikā, neglecting me standing here, whither are you going with a heart apparently engrossed in wonder ?

[4] NIPUṆIKĀ– How ! It is Susaṅgatā ! Maid Susaṅgatā, you have rightly noticed. This is in fact the cause of my wonder, that His Majesty will make the Navamālikā– his favourite creeper—shine with an abundance of flowers, having learnt the desire of plants (at budding time) productive of unseasonal flowers from a pious man named S'rikanṭhadāsa come from S'rīparvata. There I was sent by the Queen to enquire about this matter. But whither have you set out ?

सिक्खिअ अत्तणो पडिग्गहीदं णोमालिअं कुसुमसमिद्धिसोहिअं करिस्सदित्ति। तहिं एदं वुत्तन्तं जाणिदुं देवीए पेसिदह्मि। तुमं उण कहिं पत्थिदा ?]

[5] **सुसङ्गता**–प्रियसखीं सागरिकामन्वेषितुम् [पिअसहीं साअरिआं अण्णेसिदुम्।

[6] **निपुणिका—** सखि, दृष्टा मया ते प्रियसखी सागरिका गृहीतसमुद्गकचित्रफलकवर्तिका समुद्विग्नेव कदलीगृहं प्रविशन्ती। तद्गच्छ प्रियसखीम्। अहमपि देवीसकाशं गमिष्यामि [सहि दिट्ठा मए दे पिअसही साअरिआ। गहिदसमुग्गअचित्तफलअवट्टिआ समुव्विग्गा विअ कअलीहरं पविसन्ती। ता गच्छ पिअसहीं। अहं वि देवीसआसं गमिस्सम्।] (इति निष्क्रान्ते)

इति प्रवेशकः

(ततः प्रविशति गृहीतचित्रफलकवर्तिका मदनावस्थां नाटयन्ती सागरिका)

[7] **सागरिका—**(निःश्वस्य) हृदय, प्रसीद प्रसीद ! किममुनायासमात्रफलकेन दुर्लभजनप्रार्थनानुबन्धेन ? अन्यच्च। येनैव दृष्टेन त ईदृशः सन्तापो ननु वर्धते, पुनरपि तमेव प्रेक्षितुमभिलषसीत्यहो ते मूढता ! अयि नृशंस हृदय, जन्मतः प्रभृति सह संवर्धितमिमं जनं परिहृत्य क्षणमात्रदर्शनपरिचितं जनमनुगच्छत् कथं न

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[5] SUSAṄGATĀ—To look for my dear friend Sāgarikā.

[6] NIPUṆIKĀ—Friend, your dear friend Sāgarikā was seen by me, entering the plantain-arbour, carrying with her a paint-box, a picture-board and a brush, and looking as if very much distracted. So, go to your dear friend. I too will go to the Queen. *(Exeunt ambo)*

End of The Praveshaka

(Then enters Sāgarikā holding a picture-board and brush and exhibiting love-sickness)

[7] SĀGARIKĀ—*(Heaving a sigh)* O my heart, cheer up, cheer up! What is the use of this insistence in yearning for a person difficult to obtain, which has the result of worry only? Moreover, you wish to see once again that person at whose sight your distress waxes so much; ah your stupidity! Oh cruel heart, how is it you do not feel ashamed to follow a person

लज्जसे ? अथवा कस्तत्र दोषः ? अनङ्गशरपतनभीतेन त्वयैवमद्य- व्यवसितम् । भवतु; अनङ्गं तावदुपालप्स्ये । (सास्रम् अञ्जलिं बध्वा जानुभ्यां स्थित्वा) भगवन्, कुसुमायुध ! निर्जितसकलसुरासुरो भूत्वा कथं स्त्रीजनं प्रहरन् न लज्जसे (विचिंत्य) अथवानङ्गोऽसि । सर्वथा मम मन्दभागिन्या अनेन दुर्निमित्तेनावश्यं मरणमेवोपस्थितम् ! (फलकमवलोक्य)तद्यावदिह कोऽपि न आगच्छति तावदेतदालेख्य-समर्पितं तमभिमतं जनं प्रेक्ष्य यथा समीहितं करिष्यामि । (सावष्टम्भमेकमना भूत्वा नाटयेन फलकं गृहीत्वा निःश्वस्य)यद्यपि मे अतिसाध्वसेन वेपतेऽयमतिमात्रमग्रहस्तस्तथापि तस्य जनस्यान्यदर्शनोपायो नास्तीति यथा तथाऽऽलिख्यैनं प्रेक्षिष्ये ।(इति नाटयेन लिखति) [हिअअ, पसीद, पसीद ! किं इमिणा आआसमेत्तफलएण दुल्लहजणप्पत्थणाणुबन्धेण । अण्णं च जेण एव्व दिट्ठेण दे ईदिसो संदावो णं वड्ढदि, पुणोवि तं जेव्व पेक्खिदुं अहिलससित्ति अहो दे मूढदा ! अइ णिसंस हिअअ ! जम्मदो पहुदि सह संवड्ढिअं इमं जणं परिहरिअ क्खणमेत्तदंसणपरिचिदं जणं अणुगच्छन्तो कधं ण लज्जेसि ? अहवा को तुह दोसो ?

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known to you by sight for just a moment, forsaking this person (i.e. me) grown up with you from birth ? Or, what is your fault? You have acted thus today, being afraid of the attack from the arrows of the Love-god (Anaṅga). Well; I will rebuke Anaṅga. *(With tears, joining her palms and standing on her knees)* O Glorious Flower-weaponed God! After having conquered all gods and Asuras, how is it you are not ashamed of striking at a woman ? *(Reflecting)* Or, you are without a body (and hence without feelings also) ! By all means, on account of this bad omen, death is imminent for me, an unfortunate woman ! *(Seeing the picture-board)* So, before anybody comes here, having gazed at that coveted person (after he is) painted in the picture, I will act as contemplated. *(Steadily concentrating her mind, taking the picture-board, heaving a sigh)* Although this fore-hand of mine trembles on account of excessive nervousness, still as there is no other means of seeing that person, I will paint him somehow or other and behold him. *(Paints him)*

अणङ्गसरपडणभीदेण तुए एव्वं अज्ज व्ववसिदं। होदु; अणङ्गं दाव उवालहिस्सम्। ...भअवं कुसुमाउह ! णिज्जिदसअलसुरासुरो भविअ कहं इत्थिआजणं पहरन्तो ण लज्जेसि ?...अहवा अणङ्गो सि। सव्वधा मम मन्दभाइणीए इमिणा दुण्णिमित्तेण अवस्सं मरणं जेव्व उवट्ठिदम्।...ता जाव इह कोवि ण आअच्छदि दाव जेव्व आलेक्खसमप्पिदं तं अभिमदं जणं पेक्खिअ जहा समीहिदं करिस्सम्।...जइ वि मे अदिसद्धसेण वेवदि अअं अतिमेत्तं अग्गहत्थो तहवि तस्स जणस्स अण्णो दंसणउवाओ णत्थित्ति जहा तहा आलिहिअ णं पेक्खिस्सं।]

(ततः प्रविशति सुसङ्गता)

8 **सुसंगता**—एतत्तत्कदलीगृहम्। तत्प्रविशामि। (प्रवेशं नाटयति। प्रविश्यावलोक्य च सविस्मयम्) एषा मे प्रियसखी सागरिका। किं पुनरेषा गुर्वनुरागोत्क्षिप्तहृदया किमप्यालिखन्ती मामपि न प्रेक्षते ? भवतु। तद्यावदस्या दृष्टिपथं परिहृत्य निरूपयिष्यामि किमेषाऽऽलिखतीति (शनैः पृष्ठतोऽस्या भूत्वा दृष्ट्वा सहर्षम्) कथमेतया भर्ताऽऽलिखितः ? साधु ! सागरिके, साधु ! अथवा न कमलाकरमुज्झित्वा राजहंस्यन्यस्मिन्नभिरमते। [एदं तं कअलीहरं। ता पविसामि।...एसा मे पिअसही साअरिआ। किं उण एसा गुरुअणुराओक्खित्तहिअआ किं पि आलिहन्ती मं पि ण पेक्खदि ? भोदु। ता जाव इमाए दिट्ठिपदं परिहरिअ णिरूवइस्सं, किं एसा आलिहदित्ति।...कहं एसाए भट्टा आलिहिदो ! साहु ! साअरिए, साहु ! अहवा ण कमलाअरं उज्झिअ राअहंसी अण्णहिं अहिरमदि।]

(Then enters Susaṅgatā)

8 SUSAṄGATĀ—This is that plantain-arbour. So, I will enter. *(Acts entering. Entering and seeing with amazement)* This is my dear friend Sāgarikā ! But how is it, she, writing something with a heart absorbed in deep attachment, does not even notice me ? Well; having avoided the range of her sight, I will see what she has been drawing. *(Stealthily standing behind her back and seeing; with joy)* How is it, the king has been painted by her ? Good ! Sāgarikā, good ! Or why ? A female royal swan does not revel anywhere except in a tank full of lotuses !

[9] **सागरिका**—(सबाष्पम्) आलिखितो मयैषः। किं पुनरनवरतनिपतद्बाष्पसलिलेन मे दृष्टिः प्रेक्षितुं न प्रभवति। (मुखमुत्तानीकृत्याश्रूणि निवारयन्ती सुसङ्गतां दृष्ट्वोत्तरीयेण फलकं प्रच्छादयन्ती स्मितं कृत्वा) कथं प्रियसखी सुसंगता! (इत्युत्थाय हस्ते गृहीत्वा) सखि, इहोपविश। [आलिहिदो मए एसो। किं उण अणवरदणिवडन्तबप्फसलिलेण मे दिट्ठी पेक्खिदुं ण प्पहवदि।...कहं पिअसही सुसंगदा!... सहि, इदो उपविस।]

[10] **सुसंगता**—(उपविश्य बलात्फलकमाकृष्य) सखि, क एष त्वयात्र चित्रफलक आलिखितः? [सहि, को एसो तुए एत्थ चित्तफलए आलिहिदो?]

[11] **सागरिका**—(सलज्जम्) प्रवृत्तमदनमहोत्सवे भगवाननङ्गः। [पउत्तमअणमहूस्सवे भअवं अणङ्गो।]

[12] **सुसंगता**—(सस्मितम्) अहो, ते निपुणत्वं! किं पुनः, शून्यमिव चित्रं प्रतिभाति; तदहमप्यालिख्य रतिसनाथं करिष्ये। (वर्णिकां गृहीत्वा नाट्येन रतिव्यपदेशेन सागरिकामालिखति) [अहो दे णिउणत्तं! किं उण सुण्णं विअ चित्तं पडिभादि; ता अहं पि आलिहिअ रइसणाहं करिस्सम्।]

[13] **सागरिका**—(विलोक्य सासूयम्) सुसंगते, कुतस्त्वयात्राहमालिखिता? [सुसंगदे कीस तुए एत्थ अहं आलिहिदा]

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[9] SĀGARIKĀ—*(With tears)* He has been painted by me-but my eye is unable to see owing to the water of tears fall; ing down ceaselessly. *(Raising up her face and wiping off the tears, and on noticing Susaṅgatā, covering the picture-board with her upper garment; with a smile)* Oh, it is my dear friend Susaṅgatā! *(Rising up and holding her by the hand)* Friend, sit down here.

[10] SUSAṄGATĀ-*(Sitting down and forcibly taking up the board)* Friend, who is this drawn by you on the picture-board?

[11] SĀGARIKĀ—*(with a flush)* It is the Glorious Anaṅga, the Great Festival of Cupid being in celebration.

[12] SUSAṄGATĀ—*(With a smile)* Oh, your skill! But again, the picture appears to be with a void; so I too will draw and make it have Rati by his side. *(Taking the brush paints Sāgarikā under the pretext of drawing Ratī)*

[13] SĀGARIKĀ—*(Seeing: with intolerence)* Susaṅgatā, why

[14] **सुसंगता**—(विहस्य) सखि, किमकारणे कुप्यसि ? यादृशस्त्वया कामदेव आलिखितस्तादृशी मया रतिरालिखिता ! तदन्यथासम्भाविनि, किं तवैतेनालपितेन ? कथय सर्वं वृत्तान्तम् । [सहि, किं अआरणे कुप्पसि ? जादिसो तुए कामदेवो आलिहिदो, तादिसी मए रइ आलिहिदा ! ता अण्णधासम्भाविणि, किं तुह एदिणा आलविदेण ? कहेहि सव्वं वुत्तन्तम्]

[15] **सागरिका**—(सलज्जा स्वगतम्) ननु ज्ञातास्मि प्रियसख्या ! (सुसङ्गताया हस्तं गृहीत्वा, प्रकाशम्) प्रियसखि, महती खलु मे लज्जा । तत्तथा कुरु, यथा न कोप्यपर एतद्वृत्तान्तं जानाति । [णं जाणिदह्मि पिअसहिए !. . .पिअसहि, महदी क्खु मे लज्जा । ता तहा करेसु जहा ण कोवि अवरो एदं वुत्तन्तं जाणादि ।]

[16] **सुसंगता**—सखि, मा लज्ज । ईदृशस्य कन्यारत्नस्यावश्यमेवेदृशे वर अभिलाषेण भवितव्यम् । तथापि यथा न कोऽप्यपर एतद्वृत्तान्तं ज्ञास्यति, तथा करोमि । एतया पुनर्मेधाविन्या सारिकयात्र शङ्कितव्यम् । कदाचिदेषास्यालापस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यते [सहि, मा लज्ज । ईदिसस्स कण्णारअणस्स अवस्सं एव्व ईदिसे वरे अहिलासेण होदव्वम् । तह वि जहा ण कोवि अवरो एदं वुत्तन्तं जाणिस्सदि तह करेमि । एदाए उण मेधाविणीए सारिआए एत्थ सङ्किदव्वम् । कदाचि एसा इमस्स आलावस्स गहिदक्खरा कस्सवि पुरदो मन्तइस्सदि]

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am I painted by you here ?

[14] SUSAṄGATĀ— *(Laughing)* Friend, why do you get angry without cause ? As is the sort of Kāmadeva drawn by you, such is that of Rati by me. So, O incredulous girl ! why talk over this ? Tell me the whole story.

[15] SĀGARIKĀ—*(Bashfully to herself)* Surely I am found out by my dear friend ! *(Holding Susaṅgatā's hand, aloud)* Dear friend, great indeed is my shame ! Hence, see that no one comes to know of this affair.

[16] SUSAṄGATĀ—Friend, do not be ashamed. In such a gem of a bride, desire must necessarily arise for a husband of this sort. Still, I shall see that no one else will know of this matter. But, we have to fear this Sārikā—Medhāvini, — of retentive memory, in this affair, that she, having picked up

17 **सागरिका**—सखि, तथा सुशिक्षितां कुरु यथा न कस्याप्यपरस्याग्रतो मंत्रयिष्यते [सहि, तह सुसिक्खिदं करेहि जह ण कस्स वि अपरस्स अग्गदो मंतइस्सदि।]

18 **सुसङ्गता**—सखि, मा बिभीहि। एवं करिष्यामि। [सहि, मा भाआहि। एव्वं करिस्सं]

19 **सागरिका**—सखि, अतोपि मे अधिकतरं सन्तापो वर्धते। (इति मदनावस्थां नाटयति) [सहि अदोवि मे अधिअदरं संदावो वड्ढदि]

20 **सुसङ्गता**—(सागरिकाया हृदये हस्तं दत्वा) सखि, समाश्वसिहि समाश्वसिहि। यावदस्या दीर्घिकाया नलिनीपत्राणि मृणालिकां च गृहीत्वा लध्वागच्छामि (निष्क्रम्य पुनः प्रविश्य च नाट्येन नलिनीपत्रैः शयनीयं मृणालवलयानि च रचयित्वा परिशिष्टानि नलिनीपत्राणि सागरिकाया हृदये निक्षिपति) [सहि, समस्सस समस्सस! जाव इमाए दिग्घिआए णलिणीपत्ताइं मुणालिआइं अ गेण्हिअ लहुं आअच्छामि]

21 **सागरिका**—सखि अपनयेमानि नलिनीपत्राणि मृणालवलयानि च। अलमेतेन। किमित्यकारण आत्मानमायासयसि? [सहि, अवणेहि इमाइं णलिणीपत्ताइं मुणालवलआइं अ। अलं एदिणा। कीस अआरणे अत्ताणं आआसेसि?]

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the syllables of this talk, may perhaps repeat it before some other person.

17 SĀGARIKĀ—Friend, train her well so that she will not utter it in the presence of any other person.

18 SUSAṄGATĀ— Friend, don't fear. I will do so.

19 SĀGARIKĀ— Friend, my torment is growing yet more. *(Gesticulates love-torment)*

20 SUSAṄGATĀ—*(Placing her hand on the chest of Sāgarikā)* Friend, take heart, take heart! Having just plucked lotus-leaves and lotus-stalks from this oblong pond I, will come back soon. *(Exit and re-enter; prepares a bed with lotus leaves and bracelets with lotus stalks; applies the remaining lotus leaves to Sāgarikā's chest.)*

21 SĀGARIKĀ— Friend, remove these lotus leaves and the bracelets of stalks. Enough of these. Why do you weary yourself needlessly?

[22] दुर्लभजनानुरागो लज्जा गुर्वी परवश आत्मा।
प्रियसखि विषमं प्रेम मरणं शरणं नु वरमेकम्॥ १॥
[दुल्लहजणअणुराओ लज्जा गुरुई परव्वसो अप्पा।
पिअसहि विसमं पेम्मं मरणं सरणं णु वरमेक्कम्॥ (इति मूर्च्छति)

[23]सुसङ्गता—(सकरुणम्) प्रियसखि सागरिके, समाश्वसिहि! समाश्वसिहि! [पिअसहि साअरिए, समस्सस समस्सस!]

(नेपथ्ये) [24] कण्ठे कृत्तावशेषं कनकमयमधः शृङ्खलादाम कर्षन्
क्रान्त्वा द्वाराणि हेलाचलचरणरणत्किङ्किणीचक्रवालः।
दत्तातङ्कोऽङ्गनानामनुसृतसरणिः संभ्रमादश्वपालैः
प्रभ्रष्टोऽयं प्लवङ्गः प्रविशति नृपतेर्मन्दिरं मन्दुरायाः॥ २॥

अपि च [25] नष्टं वर्षधरैर्मनुष्यगणनाभावादपास्य त्रपा-
मन्तः कञ्चुकिकञ्चुकस्य विशति त्रासादयं वामनः।
पर्यन्ताश्रयिभिर्निजस्य सदृशं नाम्नः किरातैः कृतम्
कुब्जा नीचतयैव यान्ति शनकैरात्मेक्षणाशङ्किनः॥ ३॥

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[22] My love is for a person who is unattainable; great is my shame; my own self is subservient to another! Love is uneven, dear friend; death alone is the best refuge. 1 *(Faints)*

[23] SUSAṄGATĀ–*(Pitifully)* My dear friend Sāgarikā, take heart, take heart!

[24]*(Behind the curtain)* This monkey here, broken loose from his stable, enters the king's mansion;—dragging under him the broken remnant of his gold chain tied round his neck, crossing the gates with the rings of tiny bells jingling on his feet moving delightfully, causing fright to the women, and its track being pursued in a confused haste by the stable-keepers. [2] Moreover—

[25] The eunuchs have fled casting off all sense of shame, not being reckoned among men; this dwarf is entering, out of fear, the inside of the chamberlain's robe; the Kirātas,

[26] **सुसङ्गता** — (आकर्ण्याग्रतोऽवलोक्य ससंभ्रममुत्थाय सागरिकां हस्ते गृहीत्वा) सखि, उत्तिष्ठोत्तिष्ठ। एष खलु दुष्टवानर इत एवागच्छति। तदेहि। अस्मिन् तमालविटपान्धकारे प्रविश्यैनमतिवाहयावः। [सहि उट्ठेहि उट्ठेहि। एसो क्खु दुट्ठवाणरो इदो जेव्व आअच्छदि। ता एहि। इमस्सिं तमालविडवान्धआरे पविसिअ एदं अदिवाहेह्म]

(परिक्रम्योभे सभयं पश्यन्त्यावेकान्ते पर्यवस्थिते)

[27] **सागरिका**—कथं सुसङ्गते, त्वया चित्रफलक उज्झितः? कदापि कोऽपि तं प्रेक्षते। [कहं सुसङ्गते, तुए चित्तफलओ उज्झिदो? कदावि को वि तं पेक्खदि]

[28] **सुसङ्गता**—अयि सुस्थिते, किमद्यापि चित्रफलकेन करिष्यसि? एषोऽपि दधिभक्तलम्पट एतत्पञ्जरमुद्घाट्य दुष्टवानरोऽतिक्रान्तः। एषा खलु मेधाविन्युड्डीनाऽन्यतो गच्छति। तदेहि। लघ्वनुसरावः। अस्यालापस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यते। [अइ सुत्थिदे, किं अज्जवि चित्तफलएण करिस्ससि; एसो वि दधिभत्तलंपडो एदं पञ्जरं उग्घाडिअ दुट्ठवाणरो अदिक्कन्तो। एसा क्खु

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resorting to the sides, have acted befitting their name; and the hunch-backs are slowly moving away on account of their low-ness (of stature, and also of mind), afraid of being noticed. [3]

[26] SUSAṄGATĀ— *(Hearing, looking in front, rising up in haste and taking Sāgarikā by the hand)* Get up, friend, get up. This wicked monkey is coming this very way. So come; entering this dark shade of the Tamāla tree, let us elude him. *(Walking about, both stand in seclusion looking with fear)*

[27] SĀGARIKĀ—How is it Susaṅgatā, the picture-board has been left behind by you? Some one might perchance see it.

[28] SUSAṄGATĀ—O you well-placed girl, what would you do with the picture-board even now? Here this roguish monkey, longing for rice-with-curds, has gone away after opening this cage. This Sārikā of retentive memory (also named Medhāvini) has flown up and is going elsewhere. So come on. Let us follow quickly. Having picked up the syllables of this talk, she will repeat them before some one.

मेहाविणी उड्डीणा अण्णदो गच्छदि। ता एहि। लहुं अणुसरेह्य। इमस्स आलावस्स गहिदक्खरा कस्सवि पुरदो मन्तइस्सदि।]

29 सागरिका—सखि, एवं कुर्वः। [सहि, एव्वं करेह्य] (इति परिक्रामतः) (नेपथ्ये) 30 ही ही, आश्चर्यम् आश्चर्यम्! [ही ही अच्चरिअम् अच्चरिअम्!]

31 सागरिका— (विलोक्य) सुसंगते, ज्ञायते पुनर्दुष्टवानर एवागच्छति। [सुसंगदे, जाणीअदि पुणो दुट्ठवाणरो जेव्व आअच्छदि]

32 सुसङ्गता—(दृष्ट्वा विहस्य) अयि कातरे, न बिभीहि। भर्तुः पार्श्वपरिवर्ती आर्यवसन्तकः खलु एषः। [अइ काअरे, ण भेहि। भट्टिणो परिपस्सवत्ती अज्जवसन्तओ क्खु एसो]

33 सागरिका—सखि सुसंगते, दर्शनीयः खल्वयं जनः! (सस्पृहमवलोकयति) [सहि सुसंगदे, दंसणीओ क्खु अअं जणो]

34 सुसङ्गता—सुस्थिते, किमनेन दृष्टेन? दूरीभूता खलु सारिका। तदेहि। अनुसरावः। [सुत्थिदे, किं एदिणा दिट्ठेण? दूरीभूदा क्खु सारिआ। ता एहि; अणुसरेह्य।] (इति निष्क्रान्ते) (ततः प्रविशति वसन्तकः)

35 वसन्तकः—ही ही भोः! आश्चर्यम् आश्चर्यम्! साधु, रे श्रीकण्ठदास, धार्मिक, साधु! येन दत्तमात्रेणैव तेन दोहदकेनेदृशी नवमालिका संवृत्ता, येन

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29 SĀGARIKĀ—Let us do so, friend. *(Both walk about)*

30 *(Behind the curtain)* Ho! Ho! Wonder! wonder!

31 SĀGARIKĀ—*(Seeing)* Susaṅgatā, methinks the same wicked monkey is coming up once again.

32 SUSAṄGATĀ—*(Seeing, with a laugh)* O timid girl, do not fear. This is indeed His Highness's companion, the Revered Vasantaka.

33 SĀGARIKĀ—Susaṅgata, my friend! This person is really worthy of sight. *(Looks eagerly at him)*

34 SUSAṄGATĀ—O happy girl! What is the use of seeing him? The Sārikā has gone a long distance. So, come on. Let us follow. *(Exeunt ambo)* *(Then enters Vasantaka)*

35 VASANTAKA—Ho! Ho! wonder! wonder! Bravo, pious S'rīkaṇṭhadāsa, bravo! For, no sooner was the plant's desire

निरन्तरोद्भिन्नकुसुमगुच्छाच्छादितविटपा उपहसन्तीव लक्ष्यते देवीपरिगृहीतां माधवीलताम्। तद्यावद्गत्वा प्रियवयस्यं, निवेदयामि। (परिक्रम्यावलोक्य च)एष खलु प्रियवयस्यस्तस्य दोहदस्य लब्धप्रत्ययतया परोक्षामपि तां नवमालिकां प्रत्यक्षामिव कुसुमितां प्रेक्षन् हर्षोत्फुल्ललोचन इत एवागच्छति; तद्यावदेनमुपसर्पामि। [हीही भोः अच्चरिअं! अच्चरिअं! साहु रे, सिरिखण्डदास धम्मिअ, साहु! जेण दिण्णमेत्तेण ज्जेव्व तेण दोहअएण ईदिसी णोमालिआ संवुत्ता; जेण निरन्तरुब्भिण्णकुसुमगुच्छाच्छादिअविडवा उवहसन्ती विअ लक्खिअदि देवीपरिगहिदं माहवीलदं! ता जाव गदुअ पिअवअस्सं णिवेदेमि।...एसो क्खु पिअवअस्सो तस्स दोहअस्स लद्धपच्चअदाए परोक्खं वि तं णोमालिअं पच्चक्खं विअ कुसुमिदं पेक्खंतो हरिसुप्फुल्ललोअणो इदो ज्जेव्व आअच्छदि। ता जाव णं उवसप्पामि]

(इति राजानं प्रति निर्गतः) (ततः प्रविशति यथानिर्दिष्टो राजा)

36 **राजा**—(सहर्षम्)

उद्दामोत्कलिकां विपाण्डुररुचं प्रारब्धजृम्भां क्षणा-
दायासं श्वसनोद्गमैरविरतैरातन्वतीमात्मनः।

(dohada) supplied, than the Navamālika was so changed that, with its twigs covered all over by the close-grown bunches of flowers, it appears to be laughing at the Mādhavī creeper which is the Queen's favourite. So, going to my dear friend, I will report to him.*(Walking and looking)*Here indeed is my dear friend coming this very way, his eyes beaming with joy, as if seeing actually the Navamālikā in flowers,– though beyond sight,– because of the confidence in that *dohada*. So, I will go near him. *(Goes towards the king)*

(Then enters the king as described)

36 KING—*(Joyfully)* Gazing upon this garden-creeper that has put forth an exuberance of budding blossoms, has a pale complexion, has commenced to bloom in a moment, and has been manifesting its uneasiness by the continuous gusts of wind, I will surely render the Queen's face purple with rage today, as when gazing upon another woman in love who has

अद्योद्यानलतामिमां समदनां नारीमिवान्यां ध्रुवम्
पश्यन्कोपविपाटलद्युतिमुखं देव्याः करिष्याम्यहम् ॥ ४ ॥

37 विदूषकः—(सहसोपसृत्य) जयतु जयतु प्रियवयस्यः ! भो वयस्य, दिष्ट्या वर्धसे ! येन दत्तमात्रेणैव तेन दोहदकेनेदृशी नवमालिका संवृत्ता, येन निरन्तरुद्भिन्नकुसुमगुच्छाच्छादितविटपोपहसन्तीव लक्ष्यते देवीपरिगृहीतां माधवीलताम् ! [जअदु जअदु पिअवअस्सो ! भो वअस्स, दिट्ठिआ वड्ढसि ! जेण दिण्णमेत्तेण ज्जेव्व तेण दोहअएण ईदिसी णोमालिआ संवुत्ता, जेण णिरन्तरुब्भिण्णकुसुमगुच्छाच्छादिअविडवा उवहसन्ती विअ लक्खिअदि देवीपरिगहीदा माहवीलदा]

38 राजा–वयस्य, कः संदेहः ? अचिन्त्यो हि मणिमन्त्रौषधीनां प्रभावः ! पश्य

39 वक्षःस्थं पुरुषोत्तमस्य समरे दृष्ट्वा मणिं शत्रुभि-
र्नष्टं; मन्त्रशरैर्वसन्ति वसुधामूले भुजङ्गा हताः ।
पूर्वं लक्ष्मणवीरवानरभटा ये मेघनादाहताः
पीत्वा तेऽपि महौषधेर्गुणनिधेर्गन्धं पुनर्जीविताः ॥ ५ ॥

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a powerful longing, is pale in complexion, has begun to yawn, and is manifesting in a moment her uneasiness through the continuous heavings of sighs. [4]

37 VIDŪṢAKA— *(Going near suddenly)* Hail ! Hail my dear friend ! Congratulations to you, O friend ! For, no soooer was the *dohada* supplied than the Navamālikā was so changed that, with its twigs covered all over by the close-grown bunches of flowers, it appears to be laughing at the Qneen's favourite Mādhavī creeper !

38 KING—Friend, why doubt ? The power of gems, spells and herbs is beyond comprehension. See—

39 On beholding in a battle the gem (Kaustubha) on the chest of Viṣṇu, the supreme being, His enemies fled away; humbled by the power of spells, the serpents live at the bottom of the earth; and in the days of yore, even the hero Lakṣmaṇa and the monkey-warriors who were struck down by Meghanāda came back to life after inhaling the odour of the great herb, the repository of all healing effects. 5

[40] तदादेशय मार्गं, येन वयमद्य तदवलोकनेन चक्षुषः फलमनुभवामः।

[41] **विदूषकः**—(साटोपम्)एतु एतु भवान्। [एदु एदु भवम्]

[42] **राजा**—गच्छाग्रतः। (उभौ सगर्वं परिक्रामतः)

[43] **विदूषकः**—(आकर्ण्य सभयं निवृत्य राजानं हस्ते गृहीत्वा ससंभ्रमम्) भो वयस्य, एहि पलायावहे। एतस्मिन् बकुलपादपे कोऽपि भूतः प्रतिवसति। [भो वअस्स, एहि पलाअह्म। एअस्सिं बउलपाअवे कोवि भूदो पडिवसदि]

[44] **राजा**—धिङ् मूर्ख! विस्रब्धं गम्यताम्। कुत ईदृशानामत्र संभवः?

[45] **विदूषकः**—स्फुटाक्षरमेव मन्त्रयति। यदि मम वचनं न प्रत्यायसि, तदग्रतो भूत्वा स्वयमेवाकर्णय। [फुडक्खरं ज्जेव्व मन्तेदि! जई मम वअणं ण पत्तिआअसि, ता अग्गदो भविअ सअं ज्जेव्व आअण्णेहि]

[46] **राजा**—(तथा कृत्वा श्रुत्वा च)

स्पष्टाक्षरमिदं यस्मान्मधुरं स्त्रीस्वभावतः।
अल्पाङ्गत्वादनिर्ह्रादि मन्ये वदति सारिका॥ ६॥

[47] (ऊर्ध्वं निरूप्य निपुणमवलोक्य) कथं सारिकैव!

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[40] Show me the way then, so that we may enjoy the benefit of the eyes by looking at it.

[41] VIDŪṢAKA–*(With an air of importance)* Come on; come.

[42] KING—Lead the way. *(Both move on proudly)*

[43] VIDŪṢAKA–*(Listening, turning back in fright and holding the king by the hand; in agitation)* Friend, come; let us run away; some ghost is living in this Bakula tree.

[44] KING—Fie upon you, fool! Proceed without fear. Whence can there be any scope for such things here?

[45] VIDŪṢAKA—It speaks quite distinctly! If you don't believe my words, then come up in front and listen yourself.

[46] KING—*(Doing so and listening)* In as much as this is with distinct syllables, sweet from feminine nature, and not resonant on account of the smallness of the body, methinks it is a Sārikā talking. [9]

[47] *(Looking up; observing closely)* How! A Sārikā in fact!

48 **विदूषकः**—(विचार्य)कथं सत्यमेव सारिका ? [कधं सच्चं जेव्व सारिआ]

49 **राजा**—(सस्मितम्) वयस्य, एवम्।

50 **विदूषकः**—भो वयस्य, त्वं भयालुकः, येन सारिकां भूत इति मन्त्रयसे। [भो वअस्स, तुमं भआलुओ, जेण सारिअं भूदेति मन्तेसि]

51 **राजा**—धिङ् मूर्ख ! यदात्मना कृतं तन्मयि सम्भावयसि ।

52 **विदूषकः**—भो यद्येवं, मा खलु मां निवारय। (सरोषं दण्डकाष्ठमुद्यम्य) आः दास्याः पुत्रि ! त्वं जानासि सत्यमेव वसन्तको बिभेतीति ? तत्तिष्ठ तिष्ठ तावन्मुहूर्तं; यावदेतेन पिशुनजनहृदयकुटिलेन दण्डकाष्ठेन परिपक्वमिव कपित्थ-फलमस्माद्बकुलपादपादाहत्य भूमौ पातयिष्यामि।[भो जइ एव्वं मा क्खु मं णिवारेसि।...आः दासीए धीए। तुमं जाणासि सच्चं जेव्व वसन्तओ भाअदीत्ति ? ता चिट्ठ चिट्ठ दाव मुहुत्तं जाव इमिणा पिसुणजणहिअअकुडिलेण दण्डअट्ठेण पडिपक्कं विअ कइत्थफलं इमादो बउलपाअवादो आहणिअ भूमिए पाडइस्सम्]

53 **राजा** — (निवारयन्) मूर्ख, किमप्येषा रमणीयं व्याहरति ? तत्किमेनां त्रासयसि ? शृणुवस्तावत् । (उभावाकर्णयतः)

54 **विदूषकः** — भो वयस्य, श्रुतं त्वया यदेतया मन्त्रितम् ? एषा भणति—'सखि क एष त्वयाऽऽलिखितः ?' 'प्रवृत्तमदनमहोत्सवे भगवाननङ्गः' इति। पुन-

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48 VIDŪṢAKA—*(Reflecting)* Ha, is it really a Sārikā ?

49 KING—*(With a smile)* Yes, my friend.

50 VIDŪṢAKA—O friend, you are a timid fellow, as you describe the Sārikā as a ghost.

51 KING–Fie, fool ! You ascribe to me what you yourself did.

52 VIDŪṢAKA— If so, do not prevent me. *(Angrily raising his staff)* Ah, you whore's brood ! Do you think that Vasantaka is really cowardly? Stay, stay then for a while; in the meanwhile, striking with this staff which is crooked like the heart of a wicked man, I will make you fall down to the ground from this Bakula tree like a ripe wood-apple fruit.

53 KING—*(Preventing him)* Fool, she is uttering something sweet; why then do you threaten her? Let us listen. *(Both listen)*

54 VIDŪṢAKA—Friend, did you hear what she said ? She says–'Friend, who is this drawn by you?'–'Glorious Anaṅga,

रपि भणति– 'सखि, कस्मात्त्वयाहमत्रालिखिता ?' 'सखि, किमकारणे कुप्यसि ? यादृशस्त्वया कामदेव आलिखितस्तादृशी मया रतिरालिखिता' । तदन्यथाऽसंभाविनि, किं तवैतेनालपितेन ? कथय सर्वं वृत्तान्तम्'। भो वयस्य, किन्विदम् ? [भो वअस्स, सुदं तुए जं एदाए मन्तिदं ? एसा भणादि 'सहि को एसो तुए आलिहिदो' 'पउत्तमअणमहूस्सवे भअवं अणङ्गो' त्ति। पुणोवि भणादि– 'सहि कीस तुए अहं एत्थं आलिहिदा' 'सहि, किं अआरणे कुप्पसि ? जादिसो तुए कामदेवो आलिहिदो, तादिसी मए रइ आलिहिदा! ता अण्णधासम्भाविणि, किं तुह एदिणा आलविदेण ? कहेहि सव्वं वुत्तन्तम्'। भो वअस्स, किं ण्वेदम् ?]

55 **राजा**— वयस्य, एवं तर्कयामि कयापि हृदयवल्लभोऽनुरागादभिलिख्य कामदेवव्यपदेशेन सखीपुरतोऽपह्नुतः; तत्सख्यापि प्रत्यभिज्ञाय वैदग्ध्यादसावपि तत्राऽऽलिख्य रतिव्यपदेशेन दर्शितेति ।

56 **विदूषकः**—(छोटिकां दत्वा)भो वयस्य, युज्यते खल्वेतत् । [भो वअस्स, जुज्जदि क्खु एदं]

57 **राजा**–वयस्य, तूष्णीं भव । पुनरपि व्याहरति । तत् शृणुवस्तावत् । *(शृणुतः)*

58 **विदूषकः**— भोः पुनरप्येषैवं भणति—'सखि, मा लज्ज । ईदृशस्य कन्या-

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the Great Festival of Cupid being in celebration.' " She says again—" 'Why am I painted by you here ?'...'Friend, why do you get angry without cause? As is the sort of Kāmadeva drawn by you, such is that of Ratī by me. So, O incredulous girl ! why talk over this? Tell me the whole story.' "– What is this really, my friend ?

55 KING—Friend, I conjecture thus:—By some woman, her lover was portrayed out of love and concealed before her friend under the pretext of Kāmadeva; so, by her friend having caught the truth, she too was portrayed there and presented under the garb of Ratī.

56 VIDŪ.—*(With a fillip)* O friend, it is quite reasonable,

57 KING—Friend, be silent. She speaks again. Let us just listen. *(Both listen)*

58 VIDŪṢAKA—O friend, she says again— 'Friend, do not

रत्नस्यावश्यमेवेदृशे वर अभिलाषेण भवितव्यम्'। भो वयस्य, या एषा आलिखिता सा खलु कन्या दर्शनीया। [भोः पुणोवि एसा एव्वं भणादि। 'सहि, मा लज्ज। ईदिसस्स कण्णारअणस्स अवस्सं एव्व ईदिसे वरे अहिलासेण होदव्वम्'। भो वअस्स, जा एसा आलिहिदा सा क्खु कण्णा दंसणीआ।]

59 **राजा**—यद्येवमवहितौ शृणुवस्तावत्। अस्त्यत्रावकाशो नः कुतूहलस्य।
(इत्युभावाकर्णयतः)

60 **विदूषकः**—भो वयस्य, श्रुतं त्वया यदेतया मन्त्रितम्? 'सखि, अतोपि मे अधिकतरं सन्तापो वर्धते। सखि, अपनयेमानि नलिनीपत्राणि मृणालवलयानि च। अलमेतेन। किमित्यकारण आत्मानमायासयसि?' [भो वअस्स, सुदं तुए जं एदाए मन्तिदं? 'सहि, अदोवि मे अधिअदरं संदावो वड्ढदि। सहि अवणेहि इमाइं णलिणीपत्ताइं मुणालवलआइं अ; अलं एदिणा; कीसअआरणे अत्ताणं आआसेसि?]

61 **राजा**—वयस्य, न केवलं श्रुतं; अभिप्रायोऽपि लक्षितः।

62 **विदूषकः**—भो वयस्य, मा पण्डितगर्वमुद्वह। अद्यापि कुरकुरायते एव एषा सारिका दास्याः पुत्री। तत्सर्वं श्रुत्वा व्याख्यास्यामि। [भो वअस्स, मा पण्डिअगव्वं उव्वह। अज्जवि कुरकुराअदि एव्वं एसा सारिआ दासीए धीआ। ता सव्वं सुणीअ वक्खाणइस्सम्]

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be ashamed. In such a gem of a bride, desire must necessarily arise for a husband of this sort.' O friend, that maiden who is portrayed must indeed be worth looking at.

59 KING—If so, let us just listen with attention. There is scope for our curiosity here. *(Both listen)*

60 VIDŪṢAKA—O friend, did you hear what she said?—"Friend, my torment is growing yet more. Friend, remove these lotus-leaves and the bracelets of stalks. Enough of these. Why do you weary yourself needlessly?"

61 KING—Friend, not only have I heard, but also grasped the import of it.

62 VIDŪṢAKA—O friend, do not feel proud of being shrewd. This whore's brood Sārikā is even now jabbering. So after hearing fully, I will offer my comment.

63 **राजा**—युक्तमभिहितम्। (पुनराकर्णयतः)

64 **विदूषकः**—भो वयस्य, एषा खलु सारिका दास्या दुहिता चतुर्वेदी ब्राह्मण इव ऋचो भणितुं प्रवृत्ता। [भो वअस्स, एसा क्खु सारिआ दासीए दुहिदा चउवेदी बह्मणो विअ रिचाइं भणिदुं पउत्ता]

65 **राजा**—वयस्य, कथय; किमप्यन्यचेतसा मया नावधारितं किमनयोक्तमिति।

66 **विदूषकः**—भो एवं भणति। [भो एव्वं भणादि]

67 **दुर्लभजनानुरागो लज्जा गुर्वी परवश आत्मा।**
प्रियसखि विषमं प्रेम मरणं शरणं नु वरमेकम्॥ १॥
[दुल्लहजणअणुराओ लज्जा गुरुई परव्वसो अप्पा।
पिअसहि विसमं पेम्मं मरणं सरणं णु वरमेक्कम्॥]

68 **राजा**—(सस्मितम्) एवंविधं भवन्तं ब्राह्मणं मुक्त्वा कोऽन्य एवंविधानामृचामभिज्ञः?

69 **विदूषकः**—ततः किं नु खल्विदम्? [तदो किं णु खु एदम्]

70 **राजा**—ननु गाथिकेयम्! कयापि श्लाघ्ययौवनया प्रियतममनासादयन्त्या जीवितनिरपेक्षयोक्तम्।

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63 KING—Well said. *(Both listen again)*

64 VIDŪṢAKA—O friend, this whore's brood Sārikā has indeed begun to recite Ṛks (Vedic hymns) like a Brahmin versed in the four Vedas!

65 KING—Friend, tell me; with my mind elsewhere, I did not comprehend what she said.

66 VIDŪṢAKA—O, she says—

67 My love is for a person who is unattainable; great is my shame; my own self is subservient to another! Love is uneven, dear friend; death alone is the best refuge.

68 KING—*(With a smile)* Excepting such a Brahmin as you, who else is the cogniser of such Ṛks?

69 VIDŪṢAKA—Then what exactly is this?

70 KING—It is indeed a short Gāthā. It is spoken by some

71 विदूषकः —(उच्चैर्विहस्य) भोः किमेतैर्वक्रभणितैः ? ऋजुकमेव किं न भणसि यथा मामेवानासादयन्त्येति ? अन्यथा कोऽन्यः कुसुमचापव्यपदेशेन निह्नूयते ? (हस्ततालं दत्वोच्चैर्विहसति) [भो किं एदेहिं वक्कभणिदेहिं ? उजुअं एव्व किं ण भणासि जह मं एव्व अणासाअअन्तीए त्ति ? अण्णहा को अण्णो कुसुमचाववव्वदेसेण णिण्हवीअदि ?]

72 राजा—(ऊर्ध्वमवलोक्य) धिङ् मूर्ख ! किमुच्चैर्विहसता त्वया तपस्विनी त्रासितेयं येनोड्डीयान्यत्र क्वापि गता । (इति निरूपयतः)

73 विदूषकः —(विलोक्य) भो वयस्य, अन्यथा मा सम्भावय । एषा कदलीगृहमेव गता । तदेह्यनुसरावः । [भो वअस्स, अण्णधा मा सम्भावेहि । एसा कअलीहरं एव्व गदा । ता एहि अणुसरेह्म] (इति परिक्रामतः)

74 राजा—

दुर्वारां कुसुमशरव्यथां वहन्त्या कामिन्या यदभिहितं पुरः सखीनाम् ।
तद्भूयः शुकशिशुसारिकाभिरुक्तं धन्यानां श्रवणपथातिथित्वमेति ॥७॥

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lady of praiseworthy youth, grown desparate of life, failing to obtain her lover.

71 VIDŪṢAKA—*(Laughing loudly)* Ho! why these circumlocutory words? Why don't you say straight—'failing to obtain myself'? Otherwise who else could be concealed with the excuse of being the Flower-weaponed God? *(Having clapped his hands, laughs loudly)*

72 KING—*(Having looked upwards)* Fie, idiot! Why was this poor creature scared by you laughing so loudly? On this account, having flown, she has gone some-where else.

(Both look closely)

73 VIDŪṢAKA—*(Observing)* O friend, do not apprehend otherwise. She has gone only to the plantain-arbour. So, come; let us follow her. *(Both walk about)*

74 KING—That which is uttered in the presence of her friends by a loving damsel bearing the insurmountable love-torment, being repeated by parrots, children and Sārikās,

75 विदूषकः—भो वयस्य, एतत्खलु कदलीगृहं; यावत्प्रविशावः। भो अलं दास्याः पुत्र्याः सारिकाया अन्वेषणप्रयत्नेन। इह तावन्मन्दमारुतोद्वेलद्बालकदलीदलशीतले शिलातल उपविश्य मुहूर्तं विश्राम्यावः। [भो वअस्स, एदं क्खु कअलीहरं; जाव पविसह्म। भो अलं दासीए धीआए सारिआए अण्णेसणप्पअत्तेग। इह दाव मन्दमारुदुव्वेल्लन्तबालकदलीदलसीअले सिलादले उपविसिअ मुहुत्तअं वीसमह्म।]

76 राजा—यदभिरुचितं भवते। (उपविशतः)

(राजा — निःश्वस्य दुर्वारामिति पुनः पठति)

77 विदूषकः— (पार्श्वतोऽवलोक्य) भो वयस्य, एतेनोद्घाटितद्वारेण तस्याः सारिकायाः पञ्जरेण भवितव्यम्। [भो वअस्स, एदेण उग्घाडिअदुवारेण ताए सारिआए पञ्जरेण होदव्वं]

78 राजा—वयस्य, निरूप्यताम्।

79 विदूषकः— यद्भवानाज्ञापयति। (परिक्रम्यावलोक्य च) एषोऽपि चित्रफलकः। यावदेनं गृह्णामि। (गृहीत्वा निरूप्य) भो वयस्य, दिष्ट्या वर्धसे! [जं

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comes as a casual guest within the range of the hearing of the fortunate! [7]

75 VIDŪṢAKA—O friend, this is the plantain arbour. Let us just enter. *(Both enter)* Ho! Enough of the effort at searching for the whore's daughter–the Sārikā. Sitting here on the stone-slab, cool on account of the tender plantain leaves waving in the gentle breeze, let us take rest for a while.

76 KING—As it pleases you. *(Both sit down)*

(The king heaving a sigh, repeats the above II 7 'That which is uttered in...')

77 VIDŪṢAKA—*(Looking sideways)* Oh friend, this cage with its door wide open, must be of that Sārikā.

78 KING—Friend, let a close search be made.

79 VIDŪṢAKA—As you bid. *(Walking about and noticing)* This again is that picture-board. I will take it up. *(Taking it up; observing closely: with joy)* O friend, fortune favours you!

भवं आगवेदि। ...एसो त्ति चित्तफलओ। जाव णं गेण्हामि। ... भो वअस्स, दिट्ठिआ वड्ढसि]

80 राजा—(सकौतुकम्) वयस्य, किमेतत् ?

81 विदूषकः—एतत्तद्यन्मया भणितं—'त्वमेवात्राऽऽलिखितः। अन्यथा कोऽन्यः कुसुमचापव्यपदेशेन निह्नयत' इति। [एदं तं जं मए भणिदं—'तुमं जेव्व एत्थ आलिहिदो। अण्णहा को अण्णो कुसुमचावव्ववदेसेण णिण्हवीअदि' त्ति]

82 राजा—(सहर्षं हस्तौ प्रसार्य) सखे, दर्शय दर्शय।

83 विदूषकः—न ते दर्शयिष्यामि। सापि कन्यकात्रैवाऽऽलिखिता। तत् किं पारितोषिकेण विनेदृशं कन्यारत्नं दर्श्यते ? [ण दे दंसइस्सं। सावि कण्णआ एत्थ एव्व आलिहिदा। ता किं पारितोसिएण विणा ईदिसं कण्णारअणं दंसीअदि ?]

84 राजा—(कटकमर्पयन्नेव बलाद् गृहीत्वा पश्यति। विलोक्य सविस्मयम्) वयस्य, पश्य पश्य—

85 लीलावधूतपद्मा कथयन्ती पक्षपातमधिकं नः।
मानसमुपैति केयं चित्रगता राजहंसीव ॥ ८ ॥ अपि च

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80 KING—*(With curiosity)* Friend, what is this ?

81 VIDŪṢAKA—This is what was told by me— 'You yourself are portrayed here. Otherwise, who else could be concealed with the excuse of being the Flower-weaponed God?'

82 KING—*(Joyfully stretching out both his hands)* Friend, show, show it.

83 VIDŪṢAKA—I won't show it to you. That maiden also has been painted here. So, without a present, is such a gem of a maiden to be shown ?

84 KING—*(Even while offering his bracelet, seizing it by froce, looks at it. With wonder)* Friend, see, see—

85 Who is this (lady) in the painting outshining Lakṣmī by her grace and declaring her great leaning towards me, that enters my mind, just as a female royal swan enters the mānasa lake agitating the lotuses in her sportiveness, exhibiting much the flapping of her wings and moving with a wonderful gait ? [8] Moreover,—

[86] विधायापूर्वपूर्णेन्दुमस्या मुखमभूद् ध्रुवम् ।
धाता निजासनाम्भोजविनिमीलनदुःस्थितः ॥ ९ ॥

(ततः प्रविशति सागरिका सुसङ्गता च)

[87] **सागरिका**—सखि सुसङ्गते, न समासादितास्माभिः सारिका । तच्चित्रफलकमपि तावदेतस्मात्कदलीगृहाद् गृहीत्वा लघ्वागच्छावः । [सहि सुसङ्गदे, ण समासादिदा अम्हेहिं सारिआ । ता चित्तफलअं वि दाव इमादो कअलीघरादो गेण्हिअ लहुं आगच्छम्ह ।]

[88] **सुसङ्गता**—सखि, एवं कुर्वः । [सहि एव्वं करेम्ह ।] (उभे परिक्रामतः)

[89] **विदूषकः**—भो वयस्य, कस्मात्पुनरेषावनतमुख्यालिखिता ? [भो वअस्स कीस उण एसा ओणदमुही आलिहिदा ?]

[90] **सुसङ्गता**— (आकर्ण्य) सखि, यथा वसन्तको मन्त्रयते तथा तर्कयामि भर्त्राप्यत्रैव भवितव्यम् । तत्कदलीगृहगुल्मान्तरिता भूत्वा प्रेक्षावहे । [सहि, जहा वसन्तओ मन्तेदि तहा तक्केमि भट्टिणा वि एत्था एव्व होदव्वं । ता कअलीघरगुम्मंतरिआ भविअ पेक्खम्ह] (इत्युभे आकर्णयतः)

[91] **राजा**—पश्य पश्य । (विधायापूर्वपूर्णेन्दुमित्यादि पुनः पठति)

[92] **सुसङ्गता**—सखि, दिष्ट्या वर्धसे ! एष ते हृदयवल्लभस्त्वामेव वर्णयति ।

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[86] Having produced an unprecedented full moon, her face, surely the Creator must have become ill-placed due to the closing up of the lotus forming his seat. [9]

(Then enter Sāgarikā and Susaṅgatā)

[87] SĀGARIKĀ—Friend Susaṅgatā, the Sārikā has not been secured by us. So let us take the picture-board at least from this plantain arbour and come quickly.

[88] SUSAṄGATĀ—Let us do so, friend. *(Both walk about)*

[89] VIDŪṢAKA—O friend, why then has she been painted with face hung down ?

[90] SUSAṄGATĀ—Friend, as Vasantaka is speaking, I think His Highness also must be here. So let us see concealed by the plantain-thicket. *(Both listen)*

[91] KING—See, see- *(Repeats verse no. 9)*

[92] SUSAṄGATĀ—Friend, fortune favours you ! Here is your

[सहि, दिट्ठिआ वड्ढसि ! एसो दे हिअअवल्लहो तुमं जेव्व वण्णेदि]

93 **सागरिका**—(सलज्जम्) सखि, कस्मात्परिहासशीलतयेमं जनं लघुं करोषि ? [सहि, कीस परिहाससीलदाए इमं जणं लहुं करेसि]

94 **विदूषकः**—(राजानं चालयित्वा) ननु भणामि, कस्मादेषावनतमुख्यालिखिता ? [णं भणामि कीस एसा ओणदमुही आलिहिदा ?]

95 **राजा**— वयस्य, सारिकयैव सकलमावेदितम् ।

96 **सुसङ्गता**— (विहस्य) सखि, दर्शितं सारिकयात्मनो मेधावित्वम् । [सहि, दंसिदं सारिआए अत्तणो मेहावित्तणं]

97 **विदूषकः**—अपि सुखयति ते लोचनं न वेति ? [अवि सुहाअदि दे लोअणं ण वेत्ति]

98 **सागरिका**—(स्वगतं) किमेष भणिष्यति ? सत्यमेव मरणजीवितयोरन्तरे वर्ते ! [किं एसो भणिस्सदि ? सच्चं जेव्व मरणजीविदाणं अंतरे वट्टम्हि]

99 **राजा**—सुखयितीति किमुच्यते ?

100 **कृच्छ्रादूरुयुगं व्यतीत्य सुचिरं भ्रान्त्वा नितम्बस्थले**
मध्येऽस्यास्त्रिवलीतरङ्गविषमे निस्पन्दतामागता ।

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heart's lover describing you alone !

93 SĀGARIKĀ— *(Bashfully)* Friend, why do you belittle this person in your fondness for jokes ?

94 VIDŪṢAKA—*(Shaking the King)* Here I ask you why has she been painted with face hung down ?

95 KING—Friend, everything has been told by the Sārikā herself.

96 SUSAṄGATĀ—*(Laughing)* Friend, her retentive memory has been proved by the Sārikā !

97 VIDŪṢAKA—Does it gratify your eye or not ?

98 SĀGARIKĀ—What will he say ? Truly, I am (now) between death and life.

99 KING—Why say that it gratifies ? —

100 My sight, having traversed her pair of thighs with great difficulty and wandering over her expansive hips for a long

मद्दृष्टिस्तृषितेव संप्रति शनैरारुह्य तुङ्गौ स्तनौ
साकांक्षं मुहुरीक्षते जललवप्रस्यन्दिनी लोचने ॥ १० ॥

101 सागरिका—(श्रुत्वा स्वगतम्) हृदय, प्रसीद प्रसीद ! समाश्वसिहि समाश्वसिहि ! मनोरथोऽपि त इदानीमियतीं भूमिं गतः ? [हिअअ पसीद पसीद। समस्सस समस्सस। मणोरहोवि दे दाणिं एत्तिअं भूमिं गदो ?]

102 सुसङ्गता—सखि, श्रुतं त्वया ? [सहि सुदं तुए]

103 सागरिका—(विहस्य) त्वमेव शृणु, यस्या आलेख्यविज्ञानं वर्ण्यते ! [तुमं एव्व सुणु, जाए आलेक्खविण्णाणं वण्णीअदि !]

104 विदूषकः—(फलकं निर्वर्ण्य) भो वयस्य, यस्य पुनरीदृश्योऽप्येवं प्रियसमागमं बहु मन्यन्ते तस्याप्यात्मन उपरि कः पराभवः, येनात्रैव तया लिखितमात्मानं न प्रेक्षसे ? [भो वअस्स, जस्स उण ईदिसीओवि एव्वं पिअसमग्गमं बहु मण्णन्ति तस्स वि अत्तणो उवरि को परिहवो ? जेण एत्थ एव्व ताए आलिहिदं अत्ताणअं ण पेक्खसि ?]

105 राजा—(निर्वर्ण्य) वयस्य, अनया लिखितोऽहमिति यत्सत्यमात्मन्येव बहुमानः, तत्कथं न पश्यामि । पश्य—

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time, came to a stand-still at her waist which is uneven with the three skin-folds; and now, like one who is thirsty, having slowly mounted her lofty breasts, it is wistfully looking repeatedly at her eyes that are shedding drops of tears. [10]

101 SĀGARIKĀ—*(Hearing, to herself)* O heart, be satisfied! be satisfied! Cheer up, cheer up! Did your desire ever soar to such a degree!

102 SUSAṄGATĀ—Friend, did you hear?

103 SĀGARIKĀ—*(Laughing)* You hear it yourself, whose proficiency in painting is belauded.

104 VIDŪṢAKA—*(Observing the board)* O friend, why this disregard of yours for your own self, a union with whom even such damsels highly esteem, that you do not notice yourself painted by her just here?

105 KING—*(Observing)* Friend, that I have been painted by

106 भाति पतितो लिखन्त्यास्तस्या बाष्पाम्बुसीकरकणौघः ।
स्वेदोद्गम इव करतलसंस्पर्शादेष मे वपुषि ॥ ११ ॥

107 **सुसङ्गता** — सखि, त्वमेव धन्या श्लाघनिया च यया भर्तैवं सन्तोष्यते । [सहि, तुमं एव्व धण्णा सलाहणीआ अ जाए भट्टा एव्वं संदोसीअदि]

108 विदूषकः–(पार्श्वतोऽवलोक्य) भो वयस्य, एतत्खलु तस्याः सरसकमलिनी-दलमृणालविरचितं मदनावस्थासूचकं शयनीयं लक्ष्यते । [भो वअस्स, एदं क्खु ताए सरसकमलिणीदलमुणालविरइदं मअणावत्थासूअअं सअणीअं लक्खीअदि]

109 **राजा**—वयस्य, निपुणमुपलक्षितम् । तथा हि ।

110 **परिम्लानं पीनस्तनजघनसंगादुभयत-**
स्तनोर्मध्यस्यान्तः परिमिलनमप्राप्य हरितम् ।
इदं व्यस्तन्यासं श्लथभुजलताक्षेपवलनैः
कृशाङ्ग्याः सन्तापं वदति नलिनीपत्रशयनम् ॥ १२ ॥ अपि च

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her is truly an honour to myself. So, how shall I not notice it? See—

106 This cluster of the particles of her tears, dropped while painting (my picture), looks like the appearance of sweat on my person at the touch of her hand. [11]

107 SUSAṄGATĀ—Friend, you alone are blessed and worthy of praise, by whom Master is thus delighted !

(Sāgarikā acts bashfulness)

108 VIDŪṢAKA—*(Looking at one side)* O friend, here is seen another indication of her love-sickness, a bed made of juicy lotus-leaves and stalks.

109 KING—Shrewdly observed, friend. Thus—

110 This bed of lotus-leaves—faded at both sides by the contact of her stout breasts and hips, green (in the middle), not having gained a close touch of her slender waist, and with its arrangement disturbed by the tossings and flexions of her languid creeper-like arms—declares the torment of — slim-bodied lady. [12] Moreoverthe

111 स्थितमुरसि विशालं पद्मीनीपत्रमेतत्
कथयति न तथान्तर्मन्मथोत्थामवस्थाम् ।
अतिशयपरितापग्लापिताङ्ग्या यथास्याः
स्तनयुगपरिणाहं मण्डलाभ्यां ब्रवीति ॥ १३ ॥

112 **विदूषकः**—(नाट्येन मृणालिकां गृहीत्वा) भो वयस्य, अयं खलूपलब्धः अपरस्तस्या एव पीनस्तनस्खलनक्लिश्यत्कोमलमृणालहारः । तत्प्रेक्षतां भवान् । [भो वअस्स, अअं क्खु उवलद्धो अवरो ताए जेव्व पीणत्थणक्खलणकिलस्सन्तकोमलमुणालहारो । ता पेक्खदु भवं]

113 **राजा**—(गृहीत्वोरसि विन्यस्य सोपालम्भम्)अयि जडप्रकृते !

114 परिच्युतस्तत्कुचकुम्भमध्यात् किं शोषमायासि मृणालहार ।
न सूक्ष्मतन्तोरपि तावकस्य तत्रावकाशो भवतः किमु स्यात् ॥ १४ ॥

115 **सुसङ्गता**—(आत्मगतम्)हा धिक् ! हा धिक् ! गुर्वनुरागक्षिप्तहृदयो भर्ताऽसंबद्धमपि मन्त्रयितुं प्रवृत्तः । तदतःपरं पुनर्न युक्तमुपेक्षितुं तावत् । (प्रकाशम्)

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111 This broad lotus-leaf that lay on her chest does not, through the two circular regions scorched by excessive heat, so much indicate her inward state due to love, as it declares the expanse of her two breasts. [13]

112 VIDŪṢAKĀ—*(Acting the picking up of a string of lotus-shoots)* O friend, here is found another,— a fading wreath of soft lotus-shoots slipped from the plump breasts of that very lady. Hence see this.

113 KING—*(Taking, placing it on his chest; tauntingly)* You of inert nature !

114 Having slipped away from between her pot-like breasts, O wreath of lotus-stalks, why do you under-go pining ? There is no room there for even a thin fibre of yours; how could there be (any) for you ? [14]

115 SUSAṄGATĀ—*(To herself)* Alas ! Alas ! With his heart perturbed by violent love, His Highness has begun to speak out even incoherent words ! So, it is not proper to neglect

सखि, यस्य कृते त्वमागता सोऽयं तिष्ठति । [हद्धी हद्धी ! गुरुअणुराअक्खित्तहिअओ भट्टा असंबद्धं पि मन्तिदुं पउत्तो । ता अदो अवरं उण ण जुत्तं उपेक्खिदुं दाव । ...सहि, जस्स किदे तुमं आअदा सो अअं चिट्ठदि ।]

116 सागरिका—(सासूयम्) कस्य कृतेऽहमागता? [कस्स किदे अहं आअदा]

117 सुसङ्गता—(विहस्य) अयि अन्यशङ्किते, ननु चित्रफलकस्य ? तद्गृहाण तम् ।[अइ अण्णसंकिदे, णं चित्तफलअस्स ? ता गेह्ण तम्]

118 सागरिका— (सरोषम्) अयि, निपुणा नाहमीदृशानामालापानाम् ! तदन्यतो गमिष्यामि । (इति गन्तुमिच्छति) [अइ, णिउणा ण अहं ईदिसाणं आलावाणम् ! ता अण्णदो गमिस्सम्]

119 सुसङ्गता— अयि, असहने ! इह तावन्मुहूर्तं तिष्ठ; यावदस्मात्कदलीगृहाच्चित्रफलकं गृहीत्वागच्छामि । [अइ, असहणे ! इह दाव मुहुत्तं चिट्ठ; जाव इमादो कअलीहरादो चित्तफलअं गेह्णिअ आअच्छामि ।]

120 सागरिका—सखि, एवं कुरु । [सहि, एव्वं करेहि ।]

(कदलीगृहाभिमुखं परिक्रामति)

121 विदूषकः— (सुसङ्गतां दृष्ट्वा ससंभ्रमम्) भो वयस्य, प्रच्छादयैतच्चित्रफलकमनेन कदलीपत्रेण । एषा खलु देव्याः परिचारिका सुसङ्गता आगता ! [भो

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any longer. *(Aloud)* Friend, the one for whose sake you came is just here !

116 SĀGARIKĀ—*(Acusingly)* For whose sake did I come ?

117 SUSAṄGATĀ—*(Laughing)* You misapprehender ! Surely, for the picture-board; is it not ? So, take it.

118 SĀGARIKĀ—*(Angrily)* Oh, I am not at all clever at such speeches. So I go elsewhere. *(Desires to go)*

119 SUSAṄGATĀ—You impatient girl ! Just stay here for a while, till I come back, having taken the picture-board from this plantain-arbour.

120 SĀGARIKĀ—Do so, my friend. *(Walks towards the plantain arbour)*

121 VIDŪṢAKA—*(Seeing Susaṅgatā, in confusion)* O friend, cover this picture-board with this plantain-leaf. Here, the

वअस्स, पच्छादेहि एदं चित्तफलअं इमिणा कअलीपत्तेण । एसा क्खु देवीए परिचारिआ सुसङ्गदा आअदा !] (राजा फलकमाच्छादयति)

122 **सुसङ्गता**—(उपसृत्य) जयतु, जयतु भर्ता ! [जअदु, जअदु भट्टा !]

123 **राजा**—सुसङ्गते, स्वागतम् ; इहोपविश्यताम्। (सुसङ्गतोपविशति) सुसङ्गते, कथमिहस्थोऽहं भवत्या ज्ञातः ?

124 **सुसङ्गता**—(विहस्य) न केवलं देवः ! चित्रफलकेन सह सर्वो वृत्तान्तोऽपि मया विज्ञातः ! तस्माद्देव्यै गत्वा निवेदयामि। (इति गन्तुमिच्छति) [ण केवलं देवो चित्तफलएण सह सव्वो वुत्तन्तो वि मए विण्णादो। ता देवीए गदुअ णिवेदइस्सम्]

125 **विदूषकः**—(अपवार्य सभयम्) भो वयस्य, सर्वं संभाव्यते। मुखरा खल्वेषा गर्भदासी ! तत्परितोषयैनाम्। [भो वअस्स, सव्वं सम्भाविअदि । मुहरा क्खु एसा गब्भदासी ! ता परितोसेहि णम्]

126 **राजा**—युक्तमुक्तं भवता (सुसङ्गतां हस्ते गृहीत्वा) सुसङ्गते, क्रीडामात्रमेतत्। अकारणे त्वया देवी न व्यथयितव्या। इदं ते पारितोषिकम् (कर्णाभरणं दातुमिच्छति

127 **सुसङ्गता**—(स्वगतम्) प्रसन्नो भर्ता ! (प्रकटम्) अलं शङ्कया । भर्तुः प्रसा-

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queen's maid Susaṅgatā is coming! *(The king covers the board.)*

122 SUSAṄ.—*(Going near)* Victory, victory to His Highness!

123 KING—Welcome, Susaṅgatā. Sit down here. *(Susaṅgatā sits down)* Susaṅgatā, how was I known to you as staying here?

124 SUSAṄGATĀ—*(Laughing)* Not merely Your Highness; the whole affair together with the picture-board has been known by me. So I will go and inform Her Highness. *(Starts to go)*

125 VIDŪṢAKA—*(Aside, in alarm)* O friend, every thing is possible. This born-slave is indeed loquacious. So, win her over, with a present.

126 KING—Rightly said by you. *(Taking Susaṅgatā by the hand)* Susaṅgatā, this is merely a joke. The queen should not be annoyed by you for nothing. Here is a reward for you. *(Desires to offer his ear-ornament.)*

127 SUSAṄGATĀ—*(To herself)* His Highness is kindly disposed! *(Aloud)* Enough of apprehension. A joke was played by

देन मयापि क्रीडितमेव । तत्किं कर्णाभरणेन ? एष पुनर्मे गुरुः प्रसादः, यत् कस्मात् त्वयाऽहमालिखितेति भणित्वा कुपिता मे प्रियसखी सागरिका तद्गत्वा प्रसादयत्वेनां भर्ता । [पसण्णो भट्टा!...अलं सङ्काए । भट्टिणो पसादेण मए वि कीलिदं जेव्व । ता किं कण्णाहरणेण ? एस्सो उण मे गुरुओ पसादो, जं कीस तुए अहं आलिहिदित्ति भणिअ कुविदा मे पिअसही साअरिआ ता गदुअ पसादेदु णं भट्टा]

128 **राजा**—(सहसोत्थाय)सुसङ्गते, क्व सा ?

129 **सुसङ्गता**— भर्तः, एषा कदलीगुल्मान्तरिता तिष्ठति । [भट्टा, एसा कअलीगुफ्फंतरिदा चिट्ठदि ।]

130 **राजा**—आदेशय मार्गम् ।

131 **सुसङ्गता**—इत इतो भर्ता । [इदो इदो भट्टा]

132 **विदूषकः**—भोः, गृह्णाम्येतच्चित्रफलकम् । एतस्य कार्यं भविष्यति । (इति तथा करोति) [भो, गेण्हामि एदं चित्तफलअं । इदस्स कज्जं भविस्सदि]

(सर्वे कदलीगृहान्निष्क्रान्ताः)

133 **सागरिका**— (राजानं दृष्ट्वा सहर्षं ससाध्वसं सकम्पं च स्वगतम्) हा धिक् ! हा धिक् ! एनं प्रेक्ष्यातिसाध्वसेन न शक्नोमि पदात् पदमपि चलितुम् । तत्किं

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me also by Your Highness's grace. So, what is the need for the ear-ring ? But this will be a great favour to me:— my dear friend Sāgarikā is angry with me saying— 'Why am I painted by you ?'; let my lord go and appease her.

128 KING—*(Rising at once)* Susaṅgatā, where is she ?

129 SUSAṄGATĀ—Sire, she stands concealed behind the plantain-thicket.

130 KING—Show me the way.

131 SUSAṄGATĀ—This way, this way, sire.

132 VIDŪṢAKA—Sir, I shall take up this picture-board. It will be useful. *(All walk out of the plantain-arbour)*

133 SĀGARIKĀ—*(Seeing the king; with joy, nervousness and tremor; to herself)* Oh fie ! oh fie ! On seeing him, owing to excessive nervousness I am unable to move even a single step

वात्र करिष्यामि ? [हद्धी ! हद्धी ! एणं पेक्खिअ अदिसद्धसेण ण सक्कुणोमि पदादो पदं वि चलिदुम् । ता किंवा एत्थ करिस्सम् ?]

134 **विदूषकः**—(सागरिकां दृष्ट्वा) ही ही भोः ! आश्चर्यम् ! आश्चर्यम् ! ईदृशं कन्यकारत्नं मानुषलोके न दृश्यते ! तत्तर्कयामि प्रजापतेरपीदं निर्माय विस्मयः समुत्पन्न इति ।[ही ही भोः ! अच्चरिअं ! अच्चरिअं ! ईदिसं कण्णआरअणं मणुसलोए ण दीसदि ! ता तक्केमि पआवइणो वि एदं णिम्माइअ विम्हओ समुप्पण्णोत्ति]

135 **राजा**— वयस्य, ममाप्येवं मनसि वर्तते ।

136 **दृशः पृथुतरीकृता जितनिजाब्जपत्रत्विष-**
श्चतुर्भिरपि साधु साध्विति मुखैः समं व्याहृतम् ।
शिरांसि चलितानि विस्मयवशाद् ध्रुवं वेधसो
विधाय ललनां जगत्त्रयललामभूतामिमाम् ॥ १५ ॥

137 **सागरिका**—(सासूयं सुसङ्गतामालोक्य)सखि, ईदृशश्चित्रफलकस्त्वयानीतः ! (इति गन्तुमिच्छति) [सहि, ईदिसो चित्तफलओ तुए आणीदो !]

138 **राजा— दृष्टिं रुषा क्षिपसि भामिनि यद्यपीमां**
स्निग्धेयमेष्यति तथापि न रूक्षभावम् ।

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from this place. What, then, shall I do here ?

134 VIDŪṢAKA—*(Seeing Sāgarikā)* Hi ! Hi ! A marvel ! Oh, marvel ! Such a gem of a maiden is not to be seen in the world of mortals. So I think that, after creating this gem, even the Creator was struck with wonder.

135 KING—Friend, thus occurs to my mind also.—

136 On creating this lady who is an ornament of the three worlds, surely, out of astonishment, the Creator's eyes which surpassed the lustre of the petals of his own lotus (seat), were opened wider; with all his four mouths, the words 'well-done, well-done' were uttered simultaneously; and his heads nodded (in admiration) ! [15]

137 SĀGARIKĀ—*(Reprovingly looking at Susaṅgatā)* Friend, such is the picture-board brought by you ! *(Desires to go)*

138 KING—Although you cast this look in anger, O lovely lady, yet, it won't attain harshness, being affectionate (by

त्यक्त्वा त्वरां व्रज पदैः स्खलितैरयं ते
खेदं गमिष्यति गुरुर्नितरां नितम्बः ॥ १६ ॥

139 सुसङ्गता— भर्तः, अतिकोपना खल्वेषा ! तद्धस्ते गृहीत्वा प्रसादयैनाम् । [भट्टा, अदिकोपणा क्खु एसा ! ता हत्थे गेह्णिअ पसादेहि णम्]

140 राजा–(सानन्दम्)यथाह भवती।(सागरिकां हस्ते गृहीत्वा स्पर्शसुखं नाटयति)

141 विदूषकः — भोः, एषा खलु त्वयाऽपूर्वा श्रीः समासादिता ! [भो, एसा क्खु तुए अपुव्वा सिरी समासादिदा !]

142 राजा— वयस्य, सत्यम् ।

143 श्रीरेषा पाणिरप्यस्याः पारिजातस्य पल्लवः ।
कुतोऽन्यथा पतत्येष स्वेदच्छद्मामृतद्रवम् ॥ १७ ॥

144 सुसङ्गता—सखि, अतिनिष्ठुरेदानीमसि त्वम्, यैवं भर्त्रा हस्तेनावलम्बितापि कोपं न मुञ्चसि ! [सहि, अदिणिट्ठुरा दाणिं सि तुमम्, जा एव्वं भट्टिणा हत्थेणावलम्बिदा वि कोवं ण मुञ्चेसि !]

145 सागरिका — (सभ्रभङ्गम्) अयि सुसङ्गते, अद्यापि न विरमसि? [अयि सुसङ्गदे, अज्ज विण विरमेसि]

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nature). Walk without haste; by the stumblings of your feet, this heavy hip of yours will be put to pain. [16]

139 SUSAṄGATĀ—Sire, she is indeed very irritable. So, taking her by the hand, pacify her.

140 KING—*(With joy)* As you say. *(Taking Sāgarikā by the hand, acts the pleasure of touch)*

141 VIDŪṢAKA–Sir, this is indeed a new S'rī acquired by you!

142 KING—It is true, my friend!—

143 This is S'rī, and her hand is the twig of the Pārijāta tree; how else does this flow of nectar exude in the guise of sweat?

144 SUSAṄGATĀ— Friend, you are extremely hard now, as you do not give up your anger although thus taken by the hand by the lord!

145 SĀGARIKĀ—*(With a frown)* O Susaṅgatā, don't you stop even now?

146 **राजा**— प्रिये सागरिके, न खलु सखीजने युक्त एवं कोपानुबन्धः कर्तुम्।

147 **विदूषकः**—भवति, बुभुक्षितो ब्राह्मण इव किं कुप्यसि ? [भोदि बुभुक्खिदो बह्मणो विअ किं कुप्पसि ?]

148 **सुसङ्गता**—सखि, त्वया सह न व्याहरिष्ये। [सहि तुए सह ण बोलइस्सम्]

149 **राजा**—अयि कोपने, नैतद्युक्तं समानप्रतिपत्तिषु सखीषु।

150 **विदूषकः**— एषा खलु अपरा देवी वासवदत्ता ! [एसा क्खु अवरा देवी वासवदत्ता।] (राजा सचकितं सागरिकाया हस्तं मुञ्चति)

151 **सागरिका**—(ससंभ्रमम्) सुसङ्गते, किमिदानीं करिष्यामि ? [सुसङ्गदे, किं दाणिं करिस्सं ?]

152 **सुसङ्गता**— सखि, एतत्तमालविटपमन्तर्य इतो निष्क्रमावः। [सहि, एदं तमालविडवं अन्तरिअ इदो णिक्कमह्म।] (निष्क्रान्ते)

153 **राजा**—(समन्तादवलोक्य) क्वासौ देवी वासवदत्ता ?

154 **विदूषकः**—भोः, नैवम्! सा खल्वपरा देवी वासवदत्ताऽतिदीर्घरोषतयेति भणितम्। [भो, ण एव्वम्! सा क्खु अवरा देवी वासवदत्ता अदिदीहरोसदाए त्ति भणिदम्]

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146 KING—Dear Sāgarikā, such persistence of anger towards a friend is not at all proper.

147 VIDŪ.–Lady, why are you angry like a hungry Brahmin?

148 SUSAṄGATĀ—Friend, I won't speak with you.

149 KING—O angry one, this is not right between friends of equal status.

150 VIDŪṢAKA—This is really another Queen Vāsavadattā! (Here indeed has come another person–Queen Vāsavadattā)

(The king, in fright, lets go Sāgarikā's hand)

151 SĀGARIKĀ—*(In fright)* Susaṅgatā, what shall I do now?

152 SUSAṄGATĀ–Friend, hidden by this row of Tamāla trees, let us get away from here. *(Exeunt ambo)*

153 KING—*(Looking about)* Where is Queen Vāsavadattā?

154 VIDŪṢAKA–Oh, not so at all! I said that *she* was another Queen Vāsavadattā by her persistent anger.

155 **राजा**—धिङ् मूर्ख !

156 प्राप्ता कथमपि दैवात्कण्ठमनीतैव सा प्रकटरागा ।
रत्नावलीव कान्ता मम हस्ताद्भ्रंशिता भवता ॥ १८ ॥

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

157 **वासवदत्ता**—हञ्जे काञ्चनमाले, अथ कियद्दूर इदानीं सा आर्यपुत्रेण परिगृहीता नवमालिका ? [हञ्जे कञ्चणमाले, अध केत्तिअदूरे दाणिं सा अज्जउत्तेण परिगहिदा णोमालिआ ?]

158 **काञ्चनमाला** — एतत्कदलीगृहमतिक्रम्य दृश्यते । [एदं कअलीहरं अदिक्कमिअ दीसदि ।]

159 **वासवदत्ता** — तेन हि, आदेशय मार्गम् । तत्रैव गच्छामः । [तेण हिं, आदेसेहि मग्गं । तत्थ एव्व गच्छह्म ।]

160 **काञ्चनमाला** — तदेतु एतु भट्टिणी । [ता एदु एदु भट्टिणी] (परिक्रामतः)

161 **राजा** — वयस्य, केदानीं प्रियतमा द्रष्टव्या ?

162 **काञ्चनमाला** —भर्त्रि, यथा समीपे भर्ता मन्त्रयति तथा तर्कयामि भर्त्रीम् एव परिपालयंस्तिष्ठति । तदुपसर्पतु भर्त्री । [भट्टिणि, जह समीवे भट्टा मन्तेदि

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155 KING—Fie, idiot!

156 That beloved whose love was manifest and who was obtained somehow through goodluck was made by you to slip off my hand even before she was embraced, just as a gem-neck-lace, whose brilliance is manifest and which is secured somehow by chance, is made to slip off before it is worn on the neck. [18]

(Then enter Vāsavadattā and Kāñcanamāla)

157 VĀSAVADATTĀ–Maid Kāñcanamālā, how far yet is that Navamālikā, the favourite of my lord?

158 KĀÑCANAMĀLĀ–Beyond this plantain-arbour, it is seen.

159 VĀSAVA.—Show the way then; let us go there directly,

160 KĀÑCANAMĀLĀ—This way, this way, Your Highness.

(Both walk about)

161 KING—Friend, where now is my beloved to be seen?

162 KĀÑCANAMĀLĀ—Your Ladyship, as His Highness is

तह तक्केमि भट्टिणीं एव्व पडिवालअन्तो चिट्ठदि । ता उवसप्पदु भट्टिणी ।]

163 **वासवदत्ता** — (उपसृत्य) जयतु, जयतु आर्यपुत्रः ! [जअदु, जअदु अज्जउत्तो !]

164 **विदूषकः** — (कक्षायां फलकं निक्षिप्य उत्तरीयेण प्रच्छादयति) एषा खलु देवी आगता ! [एस्सा क्खु देवी आअदा !]

165 **राजा** — (अपवार्य) वयस्य, प्रच्छादय चित्रफलकम् । (प्रकाशम्) देवि, स्वागतम्; इहाऽस्यताम् ।

166 **वासवदत्ता** — (उपविश्य) आर्यपुत्र, अथ सत्यकमेव कुसुमिता नवमालिका ? [अज्जउत्त, अध सच्चकं जेव्व कुसुमिदा णोमालिआ ?]

167 **राजा** — (सस्मितम्) देवि, प्रथममागतैरस्माभिस्त्वं चिरयसीति न सा दृष्टा । तदेहि; समेतावेव तां पश्याव: ।

168 **वासवदत्ता** — (निर्वर्ण्य) आर्यपुत्र, मुखानुरागादेव मया ज्ञातं यथा कुसुमिता नवमालिकेति; तत् गमिष्ये । [अज्जउत्त, मुहाणुरागादो जेव्व मए जाणिदं जहा कुसुमिदा णोमालिआ त्ति; ता गमिस्सम् ।]

169 **विदूषकः** — भवति, यद्येवं तज्जितमस्माभिः । (इति बाहू प्रसार्य नृत्यति ।

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speaking nearby, I think he has been waiting for Your Highness only. So let Your Highness apprcach him.

163 VĀSAVADATTĀ–*(Going near)* Victory, victory, my lord!

164 VIDŪṢAKA—*(Placing the board under his arm, covers it with his upper cloth)* Here indeed is the Queen come!

165 KING—*(Aside)* Friend, cover the picture-board. *(Aloud)* Queen, welcome; sit down here.

166 VĀSAVADATTĀ *(Sitting down)* My lord, has Navamālikā blossomed really ?

167 KING—*(With a smile)* My queen, although come first, I did not see it as you were delaying. So, come; we shall see it together.

168 VĀSAVADATTĀ—*(Closely marking)* My lord, from the very glow on your face, I have come to know that Navamālikā has flowered; so, I will go.

169 VIDŪṢAKĀ—If so, Your ladyship, we have won. *(Dances*

कक्षायाः फलकं पतति; तत् दृष्ट्वा विषादं नाटयति । गापवार्याङ्गुल्या दर्शयन्वसन्तकमुखं पश्यति । अपवार्य) भोः, मा कुप्य । त्वं , अहमेवात्र ज्ञास्ये । [भोदि, जह एव्वं ता जिदं अह्मेहिं...भो, मा कुप्प तुवं चि, अहं जेव्व एत्थ जाणिस्सम्]

170 **काञ्चनमाला** — (फलकं गृहीत्वा) भर्त्रि, प्रेक्ष तावत्; किमत्र चित्रफलक आलिखितम् ? [भट्टिणि, पेक्ख दाव; किं एत्थ चित्तफलए आलिहिदम् ?

171 **वासवदत्ता** — (निर्वर्ण्य स्वगतम्) अयमार्यपुत्रः । इयं पुनः सागरिका ! (प्रकाशं राजानं प्रति) आर्यपुत्र, किमेतत् ? [अअं अज्जउत्तो । इअं उण सागरिआ !...अज्जउत्त, किं एदम् ?]

172 **राजा**—(सवैलक्ष्यस्मितं कृत्वा अपवार्य) वयस्य, किं ब्रवीमि ?

173 **विदूषकः** —भोः, मा चिन्तां कुरु । अहमुत्तरं दास्यामि । (प्रकाशं वासवदत्तां प्रति) आत्मा किल दुःखेनालिख्यते इति मम वचनं श्रुत्वा प्रियवयस्येनेदं विज्ञानं दर्शितम् ।[भो, मा चिन्तां करेहि । अहं उत्तरं दाइस्सम्।...अप्पा किल दुक्खेण आलिहिअदित्ति मम वचो सुणिअ पिअवअस्सेण एदं विण्णाणं दंसिदम्]

174 **राजा** — यथाह वसंतकस्तथैवैतत् ।

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stretching his arms. The board drops from under his arm; seeing it, acts sorrow. Aside; the king looks at Vasantaka's face, pointing out with his finger. Aside) O sir, do not be angry. You be at ease; I know what to do here.

170 KĀÑCANAMĀLĀ—*(Taking up the board)* Your Ladyship. just see; what is this drawn on the picture-board ?

171 VĀSAVADATTĀ—*(Observing, to herself)* This is my lord. This again is Sāgarikā ! *(Aloud to the king)* My lord, what is this ?

172 KING—*(Smiling in embarrassment, aside)* Friend, what shall I say ?

173 VIDŪṢAKA—Sir, do not worry. I will reply. *(Aloud; to Vāsavadatta)* This skill in painting was exhibitted by my dear friend on hearing my statement that one's own self is portrayed with difficulty.

174 KING—It is exactly as Vasantaka says,

175 **वासवदत्ता** — (फलकं निर्दिश्य) आर्यपुत्र, एषाऽपि यापरा तव समीपे आलिखिता, तत्किं वसन्तकस्य विज्ञानम् ? [अज्जउत्त, एसा वि जा अवरा तुह समीवे आलिहिदा, ता किं वसन्तअस्स विण्णाणम् ?]

176 **राजा** — (सवैलक्ष्यस्मितं) देवि, अलमन्यथा शङ्कया। इयं हि कापि कन्यका स्वचेतसैव परिकल्प्याऽऽलिखिता, न तु दृष्टपूर्वा।

177 **विदूषकः** — सत्यं शपे ब्रह्मसूत्रेण, यदि कदाप्यस्माभिरीदृशी दृष्टपूर्वा। [सच्चं सवामि बह्मसुत्तेण, जइ कदावि अम्हेहिं ईदिसी दिट्ठपुव्वा]

178 **काञ्चनमाला** — (अपवार्य) भर्त्रि, कदापीदृशं घुणाक्षरं संभवत्येव। तदलं कोपेन। [भट्टिणि, कदावि ईदिसं घुणक्खरं संभवदि जेव्व। ता अलं कोपेण।]

179 **वासवदत्ता** —(अपवार्य) अयि ऋजुके, एतस्य वक्रभणितानि न जानासि। वसन्तकः खल्वेषः ! (प्रकाशं राजानं प्रति) आर्यपुत्र, मम पुनरिदं चित्रं प्रेक्ष्य शीर्षवेदना समुत्पन्ना। तत्सुखं तिष्ठत्वार्यपुत्रः। अहं गमिष्यामि। (इति उत्थाय गन्तुमिच्छति) [अइ उजुए, एदस्स वक्कभणिदाइं ण आणासि। वसन्तओ क्खु एसो !...अज्जउत्त, मम उण एदं चित्तं पेक्खिअ सीसवेअणा समुप्पण्णा। ता सुहं चिट्ठदु अज्जउतो। अहं गमिस्सम्।]

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175 VĀSAVADATTĀ—*(Showing the board)* My lord! And this other woman, portrayed close to you, — is that the skill of Vasantaka?

176 KING—*(Smiling in embarrassment)* My queen, enough of misapprehension. This is some girl portrayed after being designed by my own imagination, but not seen before.

177 VIDŪṢAKĀ—Forsooth, I do swear by my sacred thread, if ever such a maiden was seen by us before.

178 KĀÑCANAMĀLĀ—*(Aside)* Your Highness, such coincidences (as the carving of letters by wood-boring insects) do occur sometimes. So do not get angry.

179 VĀSAVADATTĀ—*(Aside)* O simpleton, you do not know his wily utterances. He is indeed Vasantaka! *(Aloud, to the king)* My lord, as for me, there has arisen a headache on seeing this picture. So let my lord be at ease. I will go. *(Rises and starts to go)*

180 **राजा** — (पटान्तेन गृहीत्वा) देवि !

181 प्रसीदेति ब्रूयामिदमसति कोपे न घटते
करिष्याम्येवं नो पुनरिति भवेदभ्युपगमः ।
न मे दोषोऽस्तीति त्वमिदमपि च ज्ञास्यसि मृषा
किमेतस्मिन्वक्तुं क्षममिति न वेद्मि प्रियतमे ॥ १९ ॥

182 **वासवदत्ता** —(सविनयं पटान्तमाकर्षन्ती) आर्यपुत्र, मान्यथा सम्भावय । सत्यं मां शीर्षवेदना बाधते । तद्गमिष्ये । [अज्जउत्त, मा अण्णधा संभावेहि । सच्चं मं सीसवेअणा बाधेदि । ता गमिस्सम् ।] (इति निष्क्रान्ते)

183 **विदूषकः** — भोः, दिष्ट्या वर्धसे ! क्षेमेणातिक्रान्ता वासवदत्ता अकाल-वातलिकेव । [भो, दिट्ठिआ वड्ढसे ! क्खेमेण अदिक्कन्ता वासवदत्ता अआल-वादलिआ विअ ।]

184 **राजा** — धिङ् मूर्ख ! अलं परितोषेण । यान्त्या निगूढो न लक्षितस्त्वया देव्याः कोपानुबन्धः । पश्य

185 भ्रूभङ्गे सहसोद्गतेऽपि वदनं नीतं परां नम्रता-
मीषन्मां प्रति भेदकारि हसितं नोक्तं वचो निष्ठुरम् ।

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180 KING—*(Holding her by the end of her garment)* My queen !

181 Should I say 'Be pleased', it will not fit in if there is no anger. Saying 'I will not do thus again' would be an admission (of guilt). If I say 'There is no fault on my part', this too you will deem as false. O my dearest! I do not know what is proper to say in this matter. [19]

182 VĀSAVADATTĀ—*(Politely pulling off the skirts of her robe)* My lord, do not take it otherwise. Really headache has been troubling me. So I will go.

183 VIDŪṢAKA– Ho, fortune favours you ! Like an untimely hurricane, Vāsavadattā has passed, safely (for us).

184 KING—Fie, idiot! Enough of your satisfaction. The persistent anger of the queen, suppressed as she went away, has not been marked by you. See—

अन्तर्बाष्पजडीकृतं प्रभुतया चक्षुर्न विस्फारितं
कोपश्च प्रकटीकृतो दयितया मुक्तश्च न प्रश्रयः ॥ २० ॥

186 **विदूषकः** — गता देवी वासवदत्ता । तत्कस्मात्त्वमरण्यरुदितं करोषि ? [गदा देवी वासवदत्ता । ता कीस तुमं अरण्णरुदिअं करोसि ?]

187 **राजा** — तदेहि । देवीं प्रसादयितुमभ्यन्तरमेव प्रविशावः । (निष्क्रान्तौ)

॥ इति कदलीगृहो नाम द्वितीयोऽङ्कः ॥

॥ तृतीयोऽङ्कः ॥

(ततः प्रविशति मदनिका)

1 **मदनिका** — (आकाशे)कौशाम्बिके, अपि दृष्टा त्वया भर्तुः सकाशे काञ्चनमाला ? (कर्णं दत्वाकर्ण्य) किं भणसि — कोऽपि कालस्तयाऽऽगत्य गतया इति ? तत्कुत्रेदानीं प्रेक्षिष्ये ? (अग्रतोऽवलोक्य) कथमेषा खलु काञ्चनमालेत एवाऽऽगच्छति ! तद्यावदेनामुपसर्पामि । [कोसम्बिए, अवि दिट्ठा तुए भट्टिणो सआसे

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185 Although a frown appeared suddenly, the face was bent very low; a piercing smile was slightly directed at me, (but) no harsh word was uttered; the eye was rendered immobile by tear fumes (of wrath gathered) within, but was not opened wide through self control.—Thus anger was betrayed, and at the same time modesty was not abandoned by my beloved.

186 VIDŪṢAKA—Queen Vāsavadattā has gone away. So, why do you simply cry in the wilderness?

187 KING—Come, then. Let us go to the palace itself, to propitiate the queen. *(Exeunt ambo)*

End of The Second Act

KNOWN AS

THE PLANTAIN-ARBOUR

ACT III

(Then enters Madanikā)

1 MADANIKĀ—*(In the air)* Kaus'āmbikā, was Kāñcanamālā seen by you with His Highness? *(Listening)* Do you

कञ्चणमाला ? ...किं भणासि — को वि कालो ताए आअच्छिअ गदाए त्ति ? ता कहिं दाणिं पेक्खिस्सम् ? ...कहं एसा क्खु कञ्चणमाला इदो जेव्व आअच्छदि ! ता जाव णं उवसप्पामि ।] (ततः प्रविशति काञ्चनमाला)

[2] **काञ्चनमाला** — (सोत्प्रासम्) साधु, रे वसन्तक, साधु ! अतिशयितस्त्वयामात्ययौगन्धरायणोऽप्यनया संधिविग्रहचिन्तया ! [साहु, रे वसन्तअ, साहु ! अदिसइदो तुए अमच्चजोअन्धराअणो वि इमाए संधिविग्गहचिन्ताए !

[3] **मदनिका** — (सस्मितमुपसृत्य) हला काञ्चनमाले, किमद्य वसन्तकेन कृतं येन स एवं श्लाघ्यते ? [हला कञ्चणमाले, किं अज्ज वसन्तएग किदं जेण सो एव्वं सलाहीअदि ?]

[4] **काञ्चनमाला** — हला मदनिके, किं तवैतेन पृष्टेन प्रयोजनम् ? त्वमिदं रहस्यं रक्षितुं न पारयसि ।[हला मअणिए, किं तव एदिणा पुच्छिदेण पओअणं ? तुमं इमं रहस्सं रक्खिदुं ण पारेसि ।]

[5] **मदनिका** — शपे देव्याश्चरणैर्यदि कस्यापि पुरतः प्रकाशयामि । [सवामि देवीए चरणेहिं जइ कस्स वि पुरदो पआसेमि ।]

[6] **काञ्चनमाला** — यद्येवं तच्छृणु; कथयिष्ये । अद्य खलु मया राजकुलात्प्रतिनिवर्तमानया चित्रशालिकाद्वारे वसन्तकस्य सुसङ्गतया सममालापः श्रुतः ।

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say–'It is a long time since she came and left' ? Then, where can I find her now ? *(Looking in front)* How is it, here is Kāñcanamālā coming this very way ! So, I will approach her *(Then enters Kāñcanamālā)*

[2] KĀÑCANAMĀLĀ — *(Sarcastically)* Bravo, Vasantaka, bravo ! By this planning of union and discord, even Minister Yaugandharāyaṇa has been surpassed by you !

[3] MADANIKĀ—*(With a smile, going near)* My dear Kāñcanamālā, what is done by the noble Vasantaka that he is being thus praised ?

[4] KĀÑCANAMĀLĀ–Dear Madanikā, what is the use of your putting this question ? You can not keep the secret.

[5] MADANIKĀ—I swear by the feet of the queen, if I disclose it to any one.

[6] KĀÑCANAMĀLĀ—If so, listen; I will tell you. Indeed to-

[जइ एव्वं ता सुणु; कथइस्सं । अज्ज क्खु मए राअकुलादो पडिणिवत्तमाणाए चित्तसालिआदुवारे वसन्तअस्स सुसङ्गदाए समं आलावो सुदो]

[7] **मदनिका** —(सकौतुकम्) सखि, कीदृशः ? [सहि, कीदिसो ?]

[8] **काञ्चनमाला** — यथा — 'सुसङ्गते, नहि सागरिकां वर्जयित्वा प्रियवयस्यस्यान्यत्किमप्यस्वस्थतायाः कारणम्। तदत्र प्रतीकारं चिन्तय' इति [जह—'सुसङ्गदे, णहि साअरिअं वज्जिअ पिअवअस्सस्स अण्णं किंपि अस्सत्थदाए कालणम् । ता एत्थ पडिआरं चिन्तेहि' त्ति।]

[9] **मदनिका** — ततः सुसङ्गतया किं भणितम् ? [तदो सुसङ्गदाए किं भणिदम्]

[10] **काञ्चनमाला** — तदा तयैवं भणितम् —'अद्य खलु देव्या चित्रफलकवृत्तान्तशङ्कितया सागरिकां मम हस्ते समर्पयन्त्या यन्नेपथ्यं मे प्रसादीकृतं तत्तस्मिन्नेव विरचितभर्त्रीवेषां सागरिकां गृहीत्वाऽहमपि काञ्चनमालावेषधारिणी भूत्वा प्रदोषकाले भर्तुरागमिष्ये। त्वमपीहास्थितः प्रतिपालयिष्यसि । ततो माधवीलतामण्डपे तया सह भर्तुः समागमो भविष्यति' इति। [तदो ताए एव्वं भणिदम् — अज्ज क्खु देवीं चित्तफलअवुत्तन्तसङ्किदाए साअरिअं मम हत्थे समप्पअन्तीए जं नेवत्थं मे पसादीकिदं तदो तस्सि ज्जेव्व विरइदभट्टिणीवेसं साअरिअं गेण्हिअ अहं पि कञ्चणमालावेसधारिणी भविअ पदोसकाले भट्टिणो आगमिस्सं ।

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day, by me returning from the palace, Vasantaka's conversation with Susaṅgatā was heard, at the gate of the picture-gallery.

[7] MADANIKĀ—*(With curiosity)* Friend, what was it like ?

[8] KĀÑCANAMĀLĀ–Thus—'Susaṅgatā, excepting Sāgarikā there is no other cause for the indisposition of my friend. So, think out some remedy for this'.

[9] MADANIKĀ—To that, what did Susaṅgatā say ?

[10] KĀÑCANĀMĀLĀ—Thus was said by her—"Indeed at dusk to-day, I shall come here dressed as Kāñcanamālā, taking with me Sāgarikā with the apparel of Her Highness put on her with that very dress presented to me while entrusting Sāgarikā into my hands by Her Highness grown suspicious from the incident of the picture-board. Staying here, you too will wait (for us). Afterwards, the meeting of His

तुमं पि इध आहिंडा पडिवालिस्ससि । तदो माहवीलदामण्डवे ताए सह भट्टिणो समागमो भविस्सदि' त्ति ।]

[11] **मदनिका** —सुसङ्गते, हतासि खलु त्वं यद्येवं परिजनवत्सलां देवीं वञ्चयसि ! [सुसङ्गदे, हदासि क्खु तुमं जइ एव्वं परिअणवच्छलं देविं वञ्चेसि !]

[12] **काञ्चनमाला** — हला मदनिके, इदानीं त्वं क्व प्रस्थिता ? [हला मअणिए, दाणिं तुमं कहिं पत्थिदा ?

[13] **मदनिका** — अस्वस्थशरीरस्य भर्तुः कुशलवृत्तान्तं ज्ञातुं गता त्वं चिरयसीत्युत्ताम्यन्त्या देव्या तव सकाशं प्रेषितास्मि ।[अस्सत्थसरीरस्स भट्टिणो कुसलवुत्तन्तं जाणिदुं गदा तुमं चिरअसीत्ति उत्तम्मन्तीए देवीए तुह सआसं पेसिदह्मि]

[14] **काञ्चनमाला** — अतिऋजुका सा देवी यैवं प्रत्यायते । (परिक्रम्यावलोक्य) कथमत्रैव खलु भर्तास्वास्थ्यमिषेणात्मनो मदनावस्थां प्रच्छादयन्दन्ततोरणवलभ्या उपर्युपविष्टस्तिष्ठति ! तदेहि, एतद्वृत्तान्तं भर्त्र्यै निवेदयावः । [अदिउज्जुआ सा देवी जा एव्वम् पत्तिआअदि...कहं एत्थ एसो क्खु भट्टा अस्सत्थदामिसेण अत्तणो मअणावत्थं पच्छादअन्तो दन्ततोरणवलहीए उवरि उवविट्ठो चिट्ठदि ! ता एहि, एदं भट्टिणीए णिवेदेह्म ।] (इति निष्क्रान्ते)

॥ इति प्रवेशकः ॥

Highness with her will take place in the Mādhavī-bower."

[11] MADANIKĀ–Susaṅgatā, damned indeed art thou, if thou should deceive thus the Queen who is so kind to her attendants

[12] KĀÑCANA.–Dear Madanikā, whither have you set out?

[13] MADANIKĀ–I have been sent to you by the queen getting anxious as you delayed having gone to learn the tidings of the well-being of His Highness who was bodily indisposed.

[14] KĀÑCANA.—Very simple-minded is the queen, as she is made to believe thus. *(Walking about and looking)* How is this, here is His Highness seated on the balcony of the Ivory-gate concealing his love-sick state under the cloak of indisposition! So, come; we will report this matter to Her Highness. *(Exeunt ambo)*.

End of The Praveshaka

(ततः प्रविशति मदनावस्थां नाटयन्नुपविष्टो राजा)

[15] राजा —(सोत्कण्ठं निःश्वस्य)

[16] सन्तापो हृदय स्मरानलकृतः संप्रत्ययं सह्यतां
नास्त्येवोपशमोऽस्य तां प्रति पुनः किं त्वं मुधा ताम्यसि ।
यन्मूढेन मया तदा कथमपि प्राप्तो गृहीत्वा चिरं
विन्यस्तस्त्वयि सान्द्रचन्दनरसस्पर्शो न तस्याः करः ॥ १ ॥

[17] अहो महदाश्चर्यम् !

[18] मनश्चलं प्रकृत्यैव दुर्लक्ष्यं च तथापि मे ।
कामेनैतत्कथं विद्धं समं सर्वैः शिलीमुखैः ॥ २ ॥

[19] (ऊर्ध्वमवलोक्य) भोः कुसुमधन्वन् !

[20] बाणाः पञ्च मनोभवस्य नियतास्तेषामसंख्यो जनः
प्रायोऽस्मद्विध एव लक्ष्य इति यल्लोके प्रसिद्धिं गतम् ।
दृष्टं तत्त्वयि विप्रतीपमधुना यस्मादसंख्यैरयं
विद्धः कामिजनः शरैरशरणो नीतस्त्वया पञ्चताम् ॥ ३ ॥

(Then enters the king seated, gesticulating love-sick state)

[15] KING— *(Sighing yearningly)*

[16] Now let this torment caused by the fire of love be endured, O heart! There is absolutely no cessation for this. Why then do you pine for her in vain, when by me,–a fool,–her hand of the (soothing) touch of thick sandal paste was somehow obtained and, although held for a long time, was not placed on you? [1] [17] Oh, a great wonder!

[18] Mind is by its very nature unsteady and hard to be aimed at. Yet, how is it my mind has been hit by Cupid with all his shafts simultaneously? [2]

[19] *(Looking upwards)* O God with a flowery bow!

[20] "The arrows of the Mind-born (Cupid) are fixed as five; and innumerable persons, mostly of my sort, form their mark"—this, that has gained currency in the world, is now seen reversed in you; for, this helpless lover, hit with

21 (विचिन्त्य) न तयाहमेवंविधावस्थमात्मानमनुचिन्तयामि यथान्तर्गूढकोप-संभावया देव्या लोचनगोचरगतां तामेव तपस्विनीं सागरिकाम्। तथाहि—

22 ह्रिया सर्वस्याधो नयति विदितास्मीति वदनं
द्वयोर्दृष्ट्वाऽऽलापं कलयति कथामात्मविषयाम्।
सखीषु स्मेरासु प्रकटयति वैलक्ष्यमधिकं
प्रिया प्रायेणास्ते हृदयनिहितातङ्कविधुरा ॥ ४ ॥

23 प्रेषितश्च मया तद्वार्तान्वेषणाय वसन्तकः कथं चिरयति ?

(ततः प्रविशति हृष्टो वसन्तकः)

24 **विदूषकः** — (सपरितोषम्) ही ही भोः ! कौशाम्बीराज्यलाभेनापि न तादृशः प्रियवयस्यस्य परितोष आसीद्यादृशो मत्सकाशादद्य प्रियवचनं श्रुत्वा भविष्यतीति तर्कयामि । तद्यावद्गत्वा प्रियवयस्यस्य निवेदयिष्ये । (परिक्रम्य, अवलोक्य च) प्रियवयस्यो यथेमामेव दिशमवलोकयंस्तिष्ठति, तथा तर्कयामि

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innumerable shafts is reduced to the state of the five (original elements of the body) by you. [3]

21 *(Reflecting)* I do not so much think of myself reduced to such a plight, as of that poor Sāgarikā who has come within the range of the sight of the Queen whose vehemence of anger has been suppressed within. Accordingly—

22 Thinking that she has been found out, she hides away her face from all; seeing any two persons conversing, she fancies the talk as relating to herself; (and) when her friends smile, she shows greater embarrassment; (thus) my beloved is mostly disconsolate owing to the fright firmly seated in her heart. [4]

23 How is it, Vasantaka sent to gather news about her is delaying? *(Then enters Vasantaka delighted)*

24 VIDŪṢAKĀ—*(With satisfaction)* Ho, ho! Even on the acquisition of the kingdom of Kaus'āmbi, such satisfaction was not felt by my dear friend as, I think, he is going to feel to-day on hearing this pleasant news from me. Well then; I

मामेवं प्रतिपालयति । तद्यावदेनमुपसर्पामि । (इत्युपसृत्य) जयतु जयतु प्रियवयस्यः ! भो वयस्य, दिष्ट्या वर्धसे त्वं समीहितकार्यसिद्धया । [ही ही भोः ! कोसम्बीरज्जलाहेणावि ण तादिसो पिअवअस्सस्स परितोसो आसि जादिसो मम सआसादो अज्ज पिअवअणं सुणिअ हविस्सदित्ति तक्केमि । ता जाव गदुअ पिअवअस्सस्स णिवेदइस्सं । ... पिअवअस्सो जहा इमं ज्जेव्व दिसं अवलोअअन्तो चिट्ठदि, तहा तक्केमि मं ज्जेव्व पडिपालेदि । ता जाव णं उवसप्पामि । ... जअदु जअदु पिअवअस्सो ! भो वअस्स, दिट्ठिआ वड्ढसे तुमं समीहिदकज्जसिद्धीए

25 **राजा** — (सहर्षम्) वयस्य, अपि कुशलं प्रियायाः सागरिकायाः ?

26 **विदूषकः** — (सहर्षम्) भो वयस्य, अचिरेण स्वयमेव प्रेक्ष्य ज्ञास्यसि ! [भो वअस्स, अइरेण सअं एव्व पेक्खिअ जाणिस्ससि !]

27 **राजा** — (सपरितोषम्) वयस्य, दर्शनमपि भविष्यति प्रियायाः ?

28 **विदूषकः** — (साहंकारम्) भोः ! किमिति न भविष्यति यस्य त उपहसितबृहस्पतिबुद्धिविभवोऽयममात्यः ? [भोः ! कीदि ण भविस्सदि जस्स दे उवहसिदविहप्पदिबुद्धिविहवो अअं अमच्चो ?]

29 **राजा** — (विहस्य) न खलु चित्रम् ! किं न संभाव्यते त्वयि ? तत्कथय;

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will go and convey it to my dear friend, *(Walking about and seeing)* Since my friend remains looking at this very directon, I think he has been waiting only for me. So, I will just go near him. *(Approaching)* Victory, victory to my dear friend! O friend, I congratulate you upon the success of the business that was thought of.

25 KING—*(Joyfully)* Friend, is my beloved Sāgarikā safe?

26 VIDŪṢAKĀ—*(With joy)* O friend, you will know it yourself on seeing her before long.

27 KING-*(With satisfaction)* Friend, will also a meeting with my beloved take place?

28 VIDŪṢAKĀ-*(Proudly)* Oh, how will it not, when I am your minister,-I, by whom the wisdom of even Bṛhaspati is ridiculed?

29 KING-*(Laughing)* No wonder at all! What is impossible with you? So, tell me; I wish to know in detail. *(Vidūṣaka*

विस्तरतः श्रोतुमिच्छामि। (विदूषकः कर्णे एवमेवं कथयति। सपरितोषम्) वयस्य, इदं ते पारितोषिकम्! (इति हस्तादवतार्य कटकं ददाति)

[30] **विदूषकः**— (कटकं परिधायात्मानं निर्वर्ण्य) भवतु। इदं शुद्धसौवर्णकटकमण्डितहस्तमात्मनो ब्राह्मण्यै गत्वा दर्शयिष्यामि।[भोदु। इमं सुद्धसोवण्णकडअमण्डिअहत्थं अत्तणो बह्मणीए गदुअ दंसइस्सं।]

[31] **राजा**—(हस्ते गृहीत्वा निवारयन्) सखे, पश्चाद्दर्शयिष्यसि। ज्ञायतां तावदधुना किमवशिष्टमह्न इति।

[32] **विदूषकः**—(परिक्रम्यावलोक्य च सहर्षम्) भोः प्रेक्षस्व प्रेक्षस्व! एष खलु गुर्वनुरागोत्क्षिप्तहृदयः संध्यावधूदत्तसंकेत इवास्तगिरिशिखरकाननमनुसरति भगवान्सहस्ररश्मिः। [भो पेक्ख पेक्ख! एसो क्खु गुरुअणुराओक्खित्तहिअओ संझावहूदिण्णसंकेदो विअ अत्थगिरिसिहरकाणणं अणुसरदि भअवं सहस्सरस्सी]

[33] **राजा**— (विलोक्य सहर्षम्) सखे, सम्यगुपलक्षितम्। पर्यवसितमहः। तथाहि—[34] **अध्वानं नैकचक्रः प्रभवति भुवनभ्रान्तिदीर्घं विलङ्घ्य**
प्रातः प्राप्तुं रथो मे पुनरिति मनसि न्यस्तचिन्तातिभारः।

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whispers in his ears. With joy) Friend, here is a present for you. *(Removing a bracelet from his hand offers it)*

[30] VIDŪṢAKĀ- *(Putting on the bracelet and looking at himself)* Well. I will go and show this hand of mine adorned with a bracelet of pure gold to my wife.

[31] KING—*(Holding him by the hand and preventing him)* You will show it later on, my friend. Just find out what yet remains of the day.

[32] VIDŪṢAKA-*(Walking about and seeing; with joy)* Oh, look, look ! The illustrious thousand-rayed Sun is proceeding towards the wood on the top of the Sunset-mountain, having been given an appointment, as it were, by Lady Sandhyā possessed of deep love.

[33] KING—*(Seeing)* Friend, well observed. The day has drawn to its close.

[34] Entertaining in his mind a big load of anxiety thinking "The single-wheeled chariot of mine will not be able to

संध्याकृष्टावशिष्टस्वकरपरिकरस्पष्टहेमारपङ्क्ति-
र्व्याकृष्यावस्थितोऽस्तक्षितिभृति नयतीवैष दिक्चक्रमर्कः ॥५॥ अपि च
35 यातोऽस्मि पद्मवदने समयो ममैष सुप्ता मयैव भवती प्रतिबोधनीया ।
प्रत्यायनामयमितीव सरोरुहिण्याः सूर्योऽस्तमस्तकनिविष्टकरः करोति ॥६॥
36 तदुत्तिष्ठ । तत्रैव माधवीलतामण्डपे गत्वा प्रियतमासङ्केतावसरं प्रतिपालयावः ।
37 विदूषकः — शोभनं भणितम् । (इत्युत्तिष्ठति । विलोक्य) भो वयस्य, प्रेक्षस्व प्रेक्षस्व । एष खलु बहलीकृतविरलवनराजिसंनिवेशो गृहीतघनपङ्कपीवरवनवराहमहिषकृष्णच्छविरपसरति पूर्वदिशां प्रच्छादयंस्तिमिरसंघातः ।[सो णं भणिदम् । ...भो वअस्स, पेक्ख पेक्ख । एसो क्खु बहलीकिदविरलवणराइसण्णिवेसो गहीदघणपङ्कपीवरवणवराहमहिसकसणच्छवी ओसरदि पुव्वदिसं पच्छादअन्तो तिमिरसंघाओ ।

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return in the morning after traversing the long distance of a rotation round the Earth", — this Sun, halting on the setting mountain, seems to be carrying away the wheel of the cardinal points, after having dragged it towards him; (the wheel,)—whose row of golden spokes is clearly visible in the form of the array of such of the (Sun's) beams that are left out after being consumed by Sandhyā. [5]

Moreover—

35 "I am going, O lotus-eyed one. Here is my agreement; –'When (still) sleepy, you are to be roused by me alone.' "– Thus does this Sun seem to offer consolation to the *Lotus pond*, having placed his hands on her drooping head. (*also* having focussed his rays on the top of the setting mountain). [6]

36 So rise; let us go to the Mādhavi-bower and await the hour of the appointment of my beloved.

37 VIDŪṢAKA— Well said. *(Rises. Seeing)* O friend, look, look ! This mass of darkness that has multiplied the sparsely grown rows of woods, and has the dark hue of the stout wild boars and bisons that have put on (a coating of) mire, is advancing by covering up the eastern quarter.

38 राजा — (सहर्षं समन्ताद्विलोक्य) वयस्य, सम्यगुपलक्षितम् । तथाहि—

39 पुरः पूर्वामेव स्थगयति ततोऽन्यामपि दिशं
क्रमात्क्रामन्नद्रिद्रुमपुरविभागांस्तिरयति ।
उपेतः पीनत्वं तदनु च जनस्येक्षणपथं
तमःसंघातोऽयं हरति हरकण्ठद्युतिहरः ॥ ७ ॥

40 तदादेशय मार्गम् ।

41 विदूषकः —एतु एतु प्रियवयस्यः । (उभौ परिक्रामतः । निरूप्य) भो वयस्य, एतत् खलु समासन्नं बहलपादपतया पिण्डीकृतान्धकारमिव मकरन्दोद्यानम् । तत्कथमत्र मार्गो लक्ष्यते ? [एदु एदु, पिअवअस्सो । ... भो वअस्स, एदं क्खु समासण्णं बहलपादवदाए पिण्डीकदन्धआरं विअ मअरन्दुज्जाणम् । ता कधं एत्थ मग्गो लक्खीअदि ?]

42 राजा — अन्तरज्ञानविवशा कलुषा शेमुषी यथा ।
वृत्ते तमसि दुर्वृत्ता न जानातीह सत्पथम् ॥ ७ अ ॥

43 (गन्धमाघ्राय) वयस्य, गच्छाग्रतः । ननु सुपरिज्ञात एवात्र मार्गः । तथाहि—

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38 KING—*(With joy, looking round)* Friend, well observed. For—

39 This mass of darkness that steals (assumes) the hue of S'iva's neck envelops at first only the east and then the other quarters olso; advancing gradually it obscures the regions of mountains, trees and cities; there-after, acquiring thickness, it deprives the people of the use of eyes. [7]

40 So, show me the way.

41 VIDŪṢAKA–Let my dear friend come. *(Both walk round. Observing)* O friend, here indeed is the Makaranda garden closeby, like an enmassed roll of gloom, on account of its richness in trees. So, how is the way to be seen here ?

42 KING—(Like the intellect overpowered by internal ignorance, the vision, blurred while darkness dominates, does not see the right path. [7a])

43 *(Scenting the fragrance)* Friend go ahead. The path here is surely well known. For—

[44] पालीयं चम्पकानां नियतमयमसौ सुन्दरः सिन्दुवारः
सान्द्रा वीथी तथेयं बकुलविटपिनां पाटला पङ्क्तिरेषा।
आघ्रायाघ्राय गन्धं विविधमधिगतैः पादपैरेवमस्मिन्
व्यक्तिं पन्थाः प्रयाति द्विगुणतरतमो निह्नुतोऽप्येष चिह्नैः ॥

(इति परिक्रामतः)

[45] **विदूषकः**— भोः ! एतत्खलु निपतन्मत्तमधुकरबकुलकुसुमामोदवासितदिङ्मुखं मसृणमरकतमणिशिलाकुट्टिमसुखायमानचरणसंचारसूचितं तमेव माधवीलतामण्डपं संप्राप्तौ स्वः । तदिहैव तिष्ठतु भवान्यावदहं देवीवेषधारिणीं सागरिकां गृहीत्वा लघ्वागच्छामि ।[भोः ! एदं क्खु णिपडन्तमत्तमहुअरबउलकुसुमामोदवासिददिसामुहं मसिणमरगअमणिसिलाकुट्टिमसुहाअन्तचरणसंचारसूइदं तं जेव्व माहवीलदामण्डवं संपत्तह्म । ता इह जेव्व चिट्ठदु भवं जाव अहं देवीवेसधारिणीं साअरिअं गेह्निअ लहुं आअच्छामि]

[46] **राजा**—वयस्य, तेन हि त्वर्यताम् ।

[47] **विदूषकः**—वयस्य, मा उत्ताम्य । एष आगतोऽस्मि । [वअस्स, म उत्तम्म । एसो आअदोह्मि] (इति निष्क्रान्तः)

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[44] This is the row of Campaka trees; this is surely that beautiful Sinduvāra; likewise this is the dense row of Bakula trees; this is the line the Pātalā (shrubs);—thus this path, although obscured by the doubly dense darkness, becomes manifest through the marks in the form of trees recognised by severally scenting their varied odours. [8] *(Both walk on)*

[45] VIDŪṢAKA–Oh, we have arrived indeed at this Madhavī-creeper-bower, to which the infatuated bees are flocking, by which the faces of the quarters are perfumed with the deep fragrance of the flowers, and which is indicated by the delightful movements of the feet on the pavement of the polished emerald-slabs. So you stay just here, while I will come back quickly, along with Sāgarikā in the Queen's apparel.

[46] KING—Hurry up then, my friend.

[47] VIDŪṢAKA—Friend, do not be impatient. In no time, I shall come. *(Exit)*

[48] **राजा**— तावदहमप्यस्यां मरकतशिलावेदिकायामुपविश्य प्रियायाःसंकेत-समयं प्रतिपालयामि। (उपविश्य सचिन्तम्) अहो! कोऽपि कामिजनस्य स्वगृहि-णीसमागमपरिभाविनोऽभिनवजनं प्रति पक्षपातः! तथाहि—

[49] **प्रणयविशदां दृष्टिं वक्त्रे ददाति न शङ्किता**
घटयति घनं कण्ठाश्लेषे रसान्न पयोधरौ
वदति बहुशो गच्छामीति प्रयत्नधृताप्यहो
रमयतितरां सङ्केतस्था तथापि हि कामिनी ॥ ९ ॥

[50] अये, कथं चिरयति वसन्तकः? तत्किं नु खलु विदितः स्यादयं वृत्तान्तो देव्या वासवदत्तया?

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

[51] **वासवदत्ता**—हञ्जे काञ्चनमाले, सत्यमेव मम वेषधारिणी भूत्वा सागरिकार्यपुत्रमभिसरिष्यति? [हञ्जे कञ्चणमाले, सच्चं जेव्व मह वेसधारिणी भविअ साअरिआ अज्जउत्तं अहिसरिस्सदि?]

[52] **काञ्चनमाला**—कथमन्यथा भर्त्रे निवेद्यते? अथवा, चित्रशालिका-

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[48] KING—In the meanwhile, sitting on this dais of emerald slab, I shall await the hour of appointment of my beloved. *(Sitting down; musingly)* Oh! Inexplicable is the predilection for a new lady on the part of an amorous person in disregard for any union with his own wife. Thus—

[49] She does not direct her glance bright with love on (her lover's) face out of fear; (even) while in an embrace, she does not bring in her breasts to a close contact; although held with effort, she mostly says 'I shall go'. Oh! with all this, an amorous girl at a rendezvous delights all the more.

[50] Ah, how is it Vasantaka tarries! Could it be that this matter has been known by the Queen?

(Then enter Vāsavadattā and Kāñcanamālā)

[51] VĀSAVADATTĀ—Maid Kāñcanamālā, is Sāgarikā really going to meet my lord, putting on my dress?

[52] KĀÑCANAMĀLĀ—How could it be reported to Your

द्वार उपविष्टो वसन्तक एव ते प्रत्ययमुत्पादयिष्यति । [कधं अण्णधा भट्टिणीए णिवेदीअदि ? अहवा चित्तसालीआदुवारे उवविट्टो वसन्तओ जेव्व दे पच्चअं उप्पादइस्सदि ।]

53 **वासवदत्ता** — ततस्तत्रैव गच्छावः । [तदो तहि एव्व गच्छह्म]

54 **काञ्चनमाला** — एतु भर्त्री । [एदु भट्टिणी]

(इति परिक्रामतः । ततः प्रविशत्युपविष्टः कृतावगुण्ठनो वसन्तकः)

55 **विदूषकः** — (कर्णौ दत्वा) यथायं चित्रशालिकाद्वारे पदशब्दः श्रूयते तथा तर्कयाम्यागता सागरिकेति । [जह अअं चित्तसालिआदुवारे पदसद्दो सुणीअदि तह तक्केमि आअदा साअरिआत्ति ।]

56 **काञ्चनमाला** — भर्त्रि, इयं सा चित्रशालिका । तद्यावद्वसन्तकस्य संज्ञां करोमि । (इति छोटिकां ददाति) [भट्टिणि, इयं सा चित्तसालिआ । ता जाव वसन्तअस्स सण्णं करेमि]

57 **विदूषकः** — (सहर्षमुपसृत्य सस्मितम्) सुसङ्गते, सदृशः खलु त्वया कृतः काञ्चनमालाया वेषः । अथ सागरिका कुत्रेदानीम् ? [सुसङ्गदे, सरिसो क्खु तुए किदो कञ्चणमालाए वेसो । अध साअरिआ कहिं दाणिम् ?]

58 **काञ्चनमाला** — (अङ्गुल्या दर्शयन्ती) नन्वेषा । [णं एसा ।]

Highness, if it were otherwise ? Or why, Vasantaka himself, sitting at the door of the picture-gallery will make you believe

53 VĀSAVADATTĀ—Then let us go there.

54 KĀÑCANAMĀLĀ—Come along, Your Highness.

(Both walk about. Then enters Vasantakā coverd with a veil)

55 VIDŪṢAKĀ—*(Listening)* Since the sound of foot-steps is heard now at the gate of the picture-gallery, I think Sāgarikā has come.

56 KĀÑCANAMĀLĀ—Your Highness, this is that picture-gallery. So I will just give signal to Vasantaka.

(Snaps her fingers)

57 VIDŪṢAKA-*(Joyfully going near, with a smile)* Susaṅgatā, quite suited to you is the disguise of Kāñcanamālā that you have put on. Where is Sāgarikā now ?

58 KĀÑCANAMĀLĀ—*(Pointing with her finger)* Here she is.

[59] **विदूषकः** —(दृष्ट्वा सविस्मयम्) एषा स्फुटमेव वासवदत्ता। [एसा फुडं जेव्व वासवदत्ता।]

[60] **वासवदत्ता** —(साशङ्कमात्मगतम्) कथं प्रत्यभिज्ञाताऽस्म्यनेन ? [कहं पच्चभिण्णादह्मि एदेण ?]

[61] **विदूषकः** — भवति सागरिके, इत आगच्छ। [भोदि साअरिए, इदो आअच्छ।]

(वासवदत्ता विहस्य काञ्चनमालामवलोकयति)

[62] **काञ्चनमाला** — (अपवार्याङ्गुल्या विदूषकं तर्जयन्ती) हताश ! स्मरिष्यसीदं वचनम्। [हदास ! सुमरिस्ससि एदं वअणं।]

[63] **विदूषकः** — त्वरतां त्वरतां सागरिका। एष खलु पूर्वदिशात उद्गच्छति भगवान्मृगलाञ्छनः। [तुवरदु तुवरदु साअरिआ। एसो क्खु पुव्वदिसादो उग्गच्छदि भअवं मिअलञ्छणो।]

[64] **वासवदत्ता** — (ससंभ्रममपवार्य) भगवन्मृगलाञ्छन ! नमस्ते। मुहूर्तं तावदपवारितशरीरो भव, येन प्रेक्षिष्येऽस्य भावानुबन्धम्। [भअवं मिअलञ्छण ! णमो दे। मुहुत्तअं दाव ओवारिदसरीरो होहि, जेण पेक्खामि से भावाणुबन्धं]

(सर्वे परिक्रामन्ति)

[65] **राजा** —(सोत्कण्ठमात्मगतम्) उपस्थितप्रियासमागमस्यापि किमिदमत्यर्थमुत्ताम्यति मे मनः ? अथवा

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[59] VIDŪṢAKA–*(Seeing, with a smile)* This is clearly Vāsavadattā herself.

[60] VĀSAVADATTĀ—*(With apprehension, to herself)* Is it that I am known by him ?

[61] VIDŪṢAKA— Lady Sāgarikā, come this way.

(Vāsavadattā laughs and looks at Kāñcanamālā)

[62] KĀÑCANAMĀLĀ—*(Aside, threatening the Vidūṣaka with her finger)* Accursed fellow, you shall remember these words.

[63] VIDŪṢAKA— Hasten, Sāgarikā, hasten. Here is the glorious moon emerging from the eastern quarter.

[64] VĀSAVADATTĀ—*(In embarrassment, aside)* O Illustrious Moon, salutation to you. Just for a short time keep away with your form, so that I might see his love-attachment.

(All walk about)

66 तीव्रः स्मरसंतापो न तथादौ बाधते यथाऽऽसन्ने ।
तपति प्रावृषि नितरामभ्यर्णजलागमो दिवसः ॥ १० ॥

67 विदूषकः — (आकर्ण्य) भवति सागरिके, एष खलु प्रियवयस्यस्त्वामेवोद्दिश्योत्कण्ठानिर्भरं मन्त्रयते । तत्तिष्ठ त्वम् । निवेदयाम्यस्मै तवागमनम् । (वासवदत्ता शिरःसंज्ञां ददाति । राजानमुपसृत्य) भो वयस्य, दिष्ट्या वर्धसे ! एषा खलु मयाऽऽनीता सागरिका । [भोदि साअरिए, एसो क्खु पिअवअस्सो तुमं जेव्व उद्दिसिअ उक्कण्ठाणिब्भरं मन्तेदि । ता चिट्ठ तुमं । णिवेदेमि से तुहागमणं ... भो वअस्स, दिट्ठिआ वड्ढसे ! एसा क्खु मए आणीदा साअरिआ ।]

68 राजा — (सहर्षं सहसोत्थाय) वयस्य, क्वासौ क्वासौ ?

69 विदूषकः — (सभ्रमम्) नन्वेषा । [णं एसा]

70 राजा — (उपसृत्य) प्रिये सागरिके !

71 शीतांशुर्मुखमुत्पले तव दृशौ पद्मानुकारौ करौ
रम्भागर्भनिभं तवोरुयुगलं बाहू मृणालोपमौ ।

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65 KING— *(In anxiety; to himself)* Even when union with my beloved is quite at hand, how is it my mind feels excessively grieved ? Or rather—

66 The severe heat of love does not cause so much burning at the outset as when (its object is) near. In the rainy season the day oppresses all the more when a down-pour of rain is imminent. [10]

67 VIDŪṢAKA—*(Listening)* Lady Sāgarikā, here indeed my dear friend is saying something expressive of grave anxiety with reference to your own self. So, you just stay. I will inform him of your arrival. *(Going near the king)* O friend, fortune favours you! Here indeed is Sāgarikā brought by me.

68 KING—*(With joy, rising suddenly)* Where, where is she?

69 VIDŪṢAKĀ—Here, surely.

70 KING—*(Going near)* My dear Sāgarikā !

71 Your face is the moon; your eyes are but two blue lotuses; your hands imitate the red lotus; your pair of thighs are like

इत्याह्लादकराखिलाङ्गि रभसान्निःशङ्कमालिङ्ग्य मा-
मङ्गानि त्वमनङ्गतापविधुराण्येह्येहि निर्वापय ॥ ११ ॥

72 **वासवदत्ता** — (अपवार्य) काञ्चनमाले, एवं स्वयं मन्त्रयत आर्यपुत्रः ! पुनरपि मां कथमालापयिष्यतीत्यहो आश्चर्यम् ! [कञ्चणमाले, एव्वं सअं मन्तेदि अज्जउत्तो । पुणो वि मं कहं आलविस्सदित्ति अहो अचरिअम् !

73 **काञ्चनमाला** —(अपवार्य) भर्त्रि, एवंन्विदम् । किं पुनरपरं साहसिकानां पुरुषाणां न संभाव्यते ? [भट्टिणि, एव्वं णेदम् । किं उण अवरं साहसिआणं पुरिसाणं ण संभावीअदि ?]

74 **विदूषकः**—भवति सागरिके, विश्रब्धा भूत्वा प्रियवयस्य मालपय। अद्यापि तावन्नित्यरुष्टाया देव्या वासवदत्ताया दुष्टवचनैः कटुकिताः कर्णाः; सुखयतु तव मधुरवचनोपन्यासः। [भोदि साअरिए, वीसद्धा भविअ पिअवअस्सं आलवेहि । अज्जवि णिच्चरुट्ठाए देवीए वासवदत्ताए दुट्ठवअणेहिं कडुइदा कण्णा; सुहावेदु तुह महुरवअणोवण्णासो ।]

75 **वासवदत्ता** — (अपवार्य सरोषस्मितम्) हञ्जे काञ्चनमाले, अहमीदृशी

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the stumps of plantain trees; your arms resemble lotus-stalks. O you, all of whose limbs contribute to (my) delight thus, come, come near; and having embraced me quickly and without any hesitation, soothe my limbs that are languid on account of the heat of love. [11]

72 VĀSAVADATTĀ—*(Aside)* Kāñcanamālā, thus speaks my husband personally! How again would he accost me, is a wonder!

73 KĀÑCANAMĀLĀ—*(Aside)* Your Ladyship, there it is. But what is it that is not possible in daring men ?

74 VIDŪṢAKA—Honoured Sāgarikā, be easy and talk to my dear friend. His ears are even now grated by the harsh words of the ever-angry Queen Vāsavadattā; let your utterence of sweet words regale them.

75 VĀSAVA.—*(Aside, with an angry smile)* Maid Kāñcanamālā, I am thus of harsh words; but noble Vasantaka is sweet-tongued !

कटुवचना। आर्यवसन्तकः पुनः प्रियंवदः! [हञ्जे कञ्चणमाले, अहं ईदिसी कडुवअणा। अज्जवसन्तओ उण पिअंवदो!]

76 **काञ्चनमाला**—(अपवार्याङ्गुल्या तर्जयन्ती) हताश, स्मरिष्यसीदं वचनम्! [हदास, सुमरिस्ससि एदं वअणम्!]

77 **विदूषकः**—(विलोक्य) भो वयस्य, प्रेक्षस्व प्रेक्षस्व। एष खलु कुपितकामिनीकपोलसंनिभः पूर्वदिशं प्रकाशयन्नुदितो भगवान्मृगलाञ्छनः।[भो वअस्स, पेक्ख पेक्ख। एसो क्खु कुविदकामिणीकवोलसण्णिहो पुव्वदिसं पआसअन्तो उदिदो भअवं मिअलञ्छणो।]

78 **राजा**—(निरूप्य सस्पृहम्) प्रिये, पश्य पश्य।

79 **आरुह्य शैलशिखरं त्वद्वदनापहृतकान्तिसर्वस्वः।**
प्रतिकर्तुमिवोर्ध्वकरः स्थितः पुरस्तान्निशानाथः॥१२॥

80 ननु प्रिये, दर्शितमनेनोद्गच्छता जडत्वम्? कुतः—

81 **किं पद्मस्य रुचिं न हन्ति नयनानन्दं विधत्ते न किं**
वृद्धिं वा झषकेतनस्य कुरुते नालोकमात्रेण किम्।

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76 KĀÑCANAMĀLĀ—*(Aside, threatening with her finger)* O hopeless fellow, you will have to remember these words!

77 VIDŪṢAKA—*(Seeing)* O friend, look, look. Here indeed has arisen the glorious moon (the stag-stained God) lighting up the eastern quarter, and looking like the cheek of an angry amorous woman.

78 KING—*(Observing; eagerly)* My dear, behold, behold.

79 The lord of the night, whose entire possession namely his splendour has been robbed away by your face, having ascended the peak of the mountain, now stands before you, with upraised hands (rays) as if to retaliate. [12]

80 Surely, my dear, is not his stupidity betrayed by him (thus) rising? For—

81 Does it (=your face-moon) not put down the lustre of the lotus; does it not bring about the swelling of the fish-bannered (=Love-god; sea), by its mere sight;— that, not with-standing

वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरुज्जृम्भते
दर्पः स्यादमृतेन चेदिह तदाप्यस्त्येव बिम्बाधरे ॥ १३ ॥

82 **वासवदत्ता** —(सरोषमवगुण्ठनपटमपनीय) आर्यपुत्र, सत्यमेवाहं सागरिका ! त्वं पुनः सागरिकोत्क्षिप्तहृदयः सर्वमेव सागरिकामयं प्रेक्षसे। [अज्जउत्त सच्चं एव्व अहं साअरिआ ! तुमं उण साअरिओक्खित्तहिअओ सव्वं एव्व साअरिआमअं पेक्खसि।]

83 **राजा** —(दृष्ट्वा सवैलक्ष्यम्; अपवार्य) हा धिक् कष्टम् ! कथं देवी वासवदत्ता ! वयस्य, किमेतत् ?

84 **विदूषकः** —(सविषादम्) भो वयस्य, किमपरम् ? अस्माकं जीवितसंशयो जात एषः। [भो वअस्स, किं अवरं ? अह्माणं जीविदसंसओ जादो एसो]

85 **राजा** —(उपविश्याञ्जलिं बद्ध्वा) प्रिये वासवदत्ते, प्रसीद प्रसीद।

86 **वासवदत्ता** — (तदभिमुखमश्रूणि निपातयन्ती) आर्यपुत्र, मा एवं भण। अन्यगतान्येतान्यक्षराणि। [अज्जउत्त, मा एव्वं भण। अतिक्कंदाइं एदाइं अक्खराइं]

87 **विदूषकः** — (आत्मगतम्) किमिदानीमत्र विरचयामि ? भवतु; एवं

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the existence of your face-moon, this other moon has risen up? If his pride is on account of nectar, that too is here in your Bimba-like lower lip. [13]

82 VĀSAVADATTA–*(Angrily, casting off her veil)* My husband, I am Sāgarikā in truth! You again, with your heart taken up by Sāgarikā, see Sāgarikā in everything.

83 KING—*(Seeing with embarrassment: aside)* Ah fie! Alas! How now, is it Queen Vāsavadattā? Friend, what is this?

84 VIDŪṢAKA—*(In despair)* Oh friend, what else? This has come up as a menace to our lives.

85 KING–*(Sitting down and joining his palms)* Dear Vāsavadattā, be pleased, be pleased!

86 VĀSAVADATTĀ—*(Facing him and shedding tears)* My husband, do not say so. These words have migrated to another person.

87 VIDŪṢAKA—*(To himself)* What shall I do now for this?

तावत्। (प्रकाशम्) भवति, महानुभावा खलु त्वम्। तत्क्षम्यतामेतावानपराधः प्रियवयस्यस्य। [किं दाणिं एत्थ विरअइस्सं? भोदु; एव्वं दाव...भोदि, महाणुभावा क्खु तुमं। ता कखमीअदु दाव एदावं अवराहो पिअवअस्सस्स।]

88 **वासवदत्ता**– आर्यवसन्तक, ननु प्रथमसंगमे विघ्नं कुर्वन्त्या मयैवैतस्यापराद्धम् [अज्ज वसन्तअ, णं पढमसंगमे विग्घं करन्तीए मए जेव्व एदस्स अवरद्धम्]

89 **राजा** — एवं प्रत्यक्षदृष्टव्यलीकः किं ब्रवीमि? तथापि विज्ञापयामि।

90 **आताम्रतामपनयामि विलक्ष एष लाक्षाकृतां चरणयोस्तव देवि मूर्ध्ना।**
कोपोपरागजनितां तु मुखेन्दुबिम्बे हर्तुं क्षमो यदि परं करुणा मयि स्यात्॥

(पादयोः पतति)

91 **वासवदत्ता** —(हस्तेन वारयन्ती) आर्यपुत्र, उत्तिष्ठोत्तिष्ठ। निर्लज्जः खल्वेष जनो य आर्यपुत्रस्येदृशं हृदयं ज्ञात्वा पुनरपि कुप्यति। तत्सुखं तिष्ठत्वार्यपुत्रः। अहं गमिष्ये। [अज्जउत्त, उट्ठेहि उट्ठेहि। णिल्लज्जो क्खु एसो जणो जो अज्जउत्तस्स ईदिसं हिअअं जाणिअ पुणोवि कुप्पदि। ता सुहं चिट्ठदु अज्जउत्तो। अहं गमिस्सम्।] (इति गन्तुमिच्छति)

Well; I shall say this. *(Aloud)* Your Ladyship, you are indeed magnanimous. So let this much of fault of my dear friend be pardoned.

88 VĀSAVADATTĀ–Noble Vasantaka, rather I myself have offended him by causing obstruction to his very first meeting.

89 KING—With my guilt thus witnessed, what am I to say? Still I submit—

90 Here shall I, shameless that I am, wipe off with my head, O Queen, the reddishness of your feet caused by red lac; but that (reddishness) caused by the anger-eclipse on the disc of your face-moon, I shall be able to remove only if there be compassion (in you) for me. [14] *(Falls at her feet)*

91 VĀSAVADATTĀ— *(Preventing with her hand)* Rise, my husband, rise. Shameless, indeed, this person is, who, having known your heart to be such, still becomes angry. So let my husband be at ease. I shall go. *(Prepares to go)*

92 **काञ्चनमाला** — भर्ति, कुरुष्व अस्मै प्रसादम्। एवं चरणपतितं महाराजमुज्झित्वा गताया देव्याः पश्चात्तापेन भवितव्यम्। [भट्टिणि, करेहि से पसादम्। एवं चरणपडिअं महाराअं उज्झिअ गदाए देवीए पच्चादावेण होदव्वम्।]

93 **वासवदत्ता** — अपेहि अपण्डिते। कुतः अत्र प्रसादस्य पश्चात्तापस्य वा कारणम्? तदेहि गच्छावः। (इति निष्क्रान्ते) [अवेहि अपण्डिदे। कुदो एत्थ पसादस्स पच्चादावस्स वा कारणं? ता एहि गच्छह्म।]

94 **राजा** — देवि, प्रसीद, प्रसीद! ('आताम्रतामपनयामि' इति पुनः पठति)

95 **विदूषकः** — भोः! उत्तिष्ठ। गता सा वासवदत्ता देवी। तत्कस्मादत्रारण्यरुदितं करोषि? [भोः! उट्ठेहि। गदा सा वासवदत्ता देवी। ता कीस एत्त अरण्णरुदिदं करेसि?]

96 **राजा** —(मुखमुन्नमय्य) कथमकृत्वैव प्रसादं गता देवी?

97 **विदूषकः** — न कृतः कथं प्रसादो यदद्याप्यक्षतशरीरास्तिष्ठामः? [ण किदो कहं पसादो जं अज्जवि अक्खदसरीरा चिट्ठह्म?]

98 **राजा** — धिङ् मूर्ख! किमेवमुपहससि माम्? ननु त्वत्कृत एवायमापतितोऽस्माकमनर्थक्रमः? यतः —

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92 KĀÑCANAMĀLĀ— My mistress, do favour him. Going away, leaving His Highness thus fallen at the feet, Your Ladyship will have to repent.

93 VĀSAVADATTĀ—Away, you silly girl. How can there be any reason for either favour or remorse in this case? So, come; we will go. *(Exeunt ambo)*

94 KING—Be pleased, my queen, be pleased. *(Repeats verse 14 "Here shall I......")*

95 VIDŪṢAKA—Ho! Get up. The Queen Vāsavadattā is gone. So why do you cry in the wilderness?

96 KING—*(Raising his face)* How so! Has the queen gone away without showing favour?

97 VIDŪṢAKA—How has she not shown favour, when even now we stand with our persons uninjured?

98 KING—Fie, idiot! Why do you make fun of me thus? Is not this mishap that has befallen us caused by you? For—

99 समारूढा प्रीतिः प्रणयबहुमानादनुदिनं
व्यलीकं वीक्ष्येदं कृतमकृतपूर्वं खलु मया ।
प्रिया मुञ्चत्यद्य स्फुटमसहना जीवितमसौ
प्रकृष्टस्य प्रेम्णः स्खलितमविषह्यं हि भवति ॥ १५ ॥

100 **विदूषकः** — भोः ! रुष्टा देवी तावन्न ज्ञायते किं करिष्यतीति । सागरिकाया पुनर्जीवितं दुष्करमिति तर्कयामि । [भोः ! रुट्ठा देवी दाव ण जाणीअदि कि करिस्सदित्ति । साअरिआए उण जीविदं दुक्करंत्ति तक्केमि ।]

101 **राजा** — वयस्य, अहमप्येवं चिन्तयामि । हा प्रिये, सागरिके !

(ततः प्रविशति वासवदत्तावेषधारिणी सागरिका)

102 **सागरिका** — (सोद्वेगम्) दिष्टया अनेन विरचितेन देवीवेषेणास्याः संगीतशालाया निष्क्रामन्ती न केनापि लक्षितास्मि । तदिदानीमत्र किं करिष्यामि ? (इति सास्रं चिन्तयति) [दिट्ठिआ इमिणा विरइदेण देवीवेसेण इमादो संगीदसालादो णिक्कमन्ती ण केणावि लक्खिदह्मि । ता दाणिं एत्थ किं करिस्सं ?]

103 **विदूषकः** — भोः ! किं मूढ इव तिष्ठसि ? चिन्तयात्र प्रतीकारम् । [भोः !

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99 On account of the high esteem for the feeling of love, our attachment has developed (to its climax) day by day. So, seeing this never-before-committed lapse commited by me (now), surely this intolerent beloved of mine shall give up her life today. For, any failing of excessive love becomes intolerable. [15]

100 VIDŪṢAKA–Ho ! It is however not known what the angry queen will do. Sāgarikā's life at any rate will be a hard one, I think.

101 KING—Friend, I too think so. Alas, my dear Sāgarikā !

(Then enters Sāgarikā in the dress of Vāsavadattā)

102 SĀGARIKĀ—*(With anxiety)* Fortunately I have not been noticed by any one while coming out of the picture-gallery with this queen's dress donned ! So what shall I do here now?

(Reflects tearfully)

103 VIDŪṢAKA— Ho ! Why are you standing like one

किं मूढो विअ चिट्ठसि ? चिन्तेसि एत्थ पडिआरं ।]

104 **राजा** — वयस्य, तदेव चिन्तयामि । देवीप्रसादं मुक्त्वा नान्यमुपायं पश्यामि । तदेहि । तत्रैव गच्छावः । (इति परिक्रामतः)

105 **सागरिका** — (सास्रं विमृश्य) वरमिदानीं स्वयमेवात्मानमुद्बध्योपरता भविष्यामि । येन न पुनर्ज्ञातसंकेतवृत्तान्तया देव्या सुसंगतेव परिभूता तिष्ठामि । तद्यावदहमशोकपादपे गत्वा यथासमीहितं करिष्ये । (इति परिक्रामति) [वरं दाणिं सअं जेव्व अत्ताणअं उब्बन्धिअ उवरदा भविस्सम् । जेण ण उण जाणिदसंकेदवुत्तन्ताए देवीए सुसंगदा विअ परिभूदा चिट्ठम्हि । ता जाव अहं असोअपादवे गदुअ जधासमीहिदं करिस्सम् ।]

106 **विदूषकः** — (आकर्ण्य) तिष्ठ तावत्तिष्ठ । ननु पदशब्दः श्रूयते । जानामि कदापि गृहीतपश्चात्तापा पुनरपि देव्यागता भवेत् । [चिट्ठ दाव चिट्ठ । णं पदसद्दो सुणीअदि । जाणामि कदावि गहिदपच्चादावा पुणोवि देवी आअदा भवे ।]

107 **राजा** — वयस्य, महानुभावा खलु देवी । कदाचिदेवमपि स्यात् । तत् त्वरितं निरूपय ।

108 **विदूषकः** — यद्भवानाज्ञापयति । (इति निष्क्रामति) [जं भवं आणवेदि]

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stupefied ? Think of a remedy hereof.

104 KING—Friend, that is just what I am thinking. I do not see any way other than pleasing the queen. So, come on. We will go there. *(Both move)*

105 SĀGARIKĀ–*(With tears; reflecting)*Better I should commit suicide by hanging myself; so that, like Susaṅgatā, I do not stay disgraced by the queen on knowing the affair of my engagement. So, going under the As'oka tree, I shall act as thought out. *(Walks about)*

106 VIDŪṢAKA—*(Listening)* Stay, just stay. Surely footsteps are heard. I think that the queen, feeling remorse, might come back any moment.

107 KING—Friend, the queen is indeed magnanimous. Perhaps it may even be so. So, ascertain soon.

108 VIDŪṢAKA—As you bid, *(Exit)*

109 **सागरिका** — (उपसृत्य) तद्यावदेतया माधवीलतया पाशं विरच्याशोकपादप आत्मानमुद्बध्य व्यापादयामि। (इति लतापाशं रचयन्ती) हा तात, हा तात! हा अम्ब, हा अम्ब! एषेदानीमहमनाथाऽशरणा विपद्ये मन्दभागिनी। [ता जाव इमाए माहवीलदाए पासं विरइअ असोअपादवे अप्पाणअं उब्बन्धिअ वावादेमि ...हा ताद हा ताद! हा अम्ब हा अम्ब! एसा दाणिं अहं अणाधा असरणा विवज्जामि मन्दभाइणी।] (इति कण्ठे लतापाशमर्पयति)

110 **विदूषकः** — (विलोक्य) का पुनरेषा? कथं पुनर्देवी वासवदत्ता! (ससंभ्रममुच्चैः) भो वयस्य, परित्रायस्व परित्रायस्व! एषा खलु देवी वासवदत्तात्मानमुद्बध्य व्यापादयति! [का उण एसा? कहं उण देवी वासवदत्ता!... भो वअस्स, परित्ताहि परित्ताहि! एसा क्खु देवी वासवदत्ता अप्पाणअं उब्बन्धिअ वावादेदि]

111 **राजा** — (ससंभ्रममुपसृत्य) क्वासौ, क्वासौ?

112 **विदूषकः** — नन्वेषा! [णं एसा!]

113 **राजा** — (उपसृत्य कण्ठात्पाशमपनयन्) अयि साहसकारिणि, किमिदमकार्यं क्रियते? 114 **मम कण्ठगताः प्राणाः पाशे कण्ठस्थिते तव।**

अतः स्वार्थप्रयत्नोऽयं त्यज्यतां साहसं प्रिये ॥ १६ ॥

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109 SĀGARIKĀ—*(Going near)* So, with this Mādhavi creeper having made a noose, I will kill myself by hanging from the As'oka tree. *(Preparing a creeper-noose)* Alas! Father! oh, mother, here I die a forlorn, helpless and unfortunate person! *(Applies the creeper-noose to her neck)*

110 VIDŪṢAKA—*(Seeing)* But who is this? How now! It is Queen Vāsavadattā. *(In alarm, aloud)* O friend, help, help! Here indeed Queen Vāsavadattā is killing herself by hanging.

111 KING—*(Hastily rushing in)* Where, where is she?

112 VIDŪṢAKA—Just here!

113 KING—*(Going near; removing the noose from her neck)* O you of rash act, why is this wrong step being taken?

114 The noose lying on your neck, my life has come up to my throat. Hence this is only a selfish attempt (on my part); let this rashness be given up, my dear. [16]

115 **सागरिका** — (राजानं दृष्ट्वा) अयि, कथमेष भर्ता ! (सहर्षमात्मगतम्) यत्सत्यमेनं प्रेक्ष्य पुनरपि मे जीविताभिलाषः संवृत्तः । अथवा एनं प्रेक्ष्य कृतार्था भूत्वा सुखमात्मानमुद्बध्य जीवितं परित्यजे। (प्रकाशम्) मुञ्च मुञ्च भर्ता। पराधीनः खल्वयं जनः न पुनरीदृशमवसरं मर्तुं प्राप्नोति। (इति पुनः कण्ठे पाशं दातुमिच्छति) [अयि, कधं एसो भट्टा ! ...जं सच्चं एणं पेक्खिअ पुणोवि मे जीविदाहिलासो संवुत्तो । अहवा एणं पेक्खिअ कअत्था भविअ सुहं अप्पाणअं उब्बन्धिअ जीविदं परिच्चइस्सम्।...मुञ्चदु भट्टा। पराहीणो क्खु अअं जणो ण उण ईदिसं अवसरं मरिदुं पावेदि।]

116 **राजा** – (निरूप्य सहर्षम्) कथं, प्रिया मे सागरिका ! (कण्ठात्पाशमाक्षिप्य)

117 **अलमलमतिमात्रं साहसेनामुना ते**
त्वरितमयि विमुञ्च त्वं लतापाशमेनम् ।
चलितमपि निरोद्धुं जीवितं जीवितेशे
क्षणमिह मम कण्ठे बाहुपाशं निधेहि ॥ १७ ॥

118 (इति बाहुमाक्षिप्य कण्ठे गृहीत्वा स्पर्शसुखमभिनीय विदूषकं प्रति) **सखे,** इयमनभ्रा वृष्टिः !

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115 SĀGARIKĀ—*(Seeing the King)* Ey, how so ! It is the king ! *(With joy, to herself)* To speak the truth, a desire to live has once again arisen on seeing him. Or, having gratified myself by beholding him, I shall abandon my life by hanging myself with an easy heart. *(Aloud)* Leave me, Sire. This person is indeed subservient to another and will never again get such an opportunity to die. *(Tries to put the noose to her neck again)*

116 KING—*(Observing; with joy)* How ! It is my beloved Sāgarikā ! *(Removing the noose from her neck)*

117 Away, away with this extremely rash act of yours. Oh ! Quickly do fling away this creeper-noose. O mistress of my life, just for a moment place the noose of your arms on my neck here, to arrest my life though it has set out. [17]

118 *(Raising her arm and placing it on his neck; gesticulating*

[119] **विदूषकः** — भोः, एवं न्विदम्; यद्यकालवातावली भूत्वा नायाति देवी वासवदत्ता। [भो, एव्वं णिदं; जइ अआलवादावली भविअ ण आआदि देवी वासवदत्ता। (ततः प्रविशति वासवदत्ता काञ्चनमाला च)

[120] **वासवदत्ता** — हञ्जे काञ्चनमाले, तं तथा चरणनिपतितमार्यपुत्रमवधीर्यागच्छन्त्या मयातिनिष्ठुरं कृतम्। तदिदानीं स्वयमेव गत्वाऽऽर्यपुत्रमनुनेष्यामि। [हञ्जे कञ्चणमाले, तं तहा चरणणिवडिदं अज्जउत्तं अवधीरिअ आअच्छन्तीए मए अदिणिट्ठुरं किदं। ता दाणिं सअं जेव्व गदुअ अज्जउत्तं अणुणइस्सं]

[121] **काञ्चनमाला** — काऽन्या देवीं वर्जयित्वैवं भणितुं जानाति? वरं स एव देवो दुर्जनो भवतु, न पुनर्देवी। तदेत्वेतु देवी। [का अण्णा देविं वज्जिअ एव्वं भणिदुं जाणादि? वरं सो एव्व देव्वो दुज्जणो होदु, ण उण देवी। ता एदु एदु देवी]

(इति परिक्रामतः)

[122] **राजा** — अयि मुग्धे, किमद्यापि मध्यस्थतया वयं विफलमनोरथाः क्रियामहे?

[123] **काञ्चनमाला** — (कर्णं दत्वा) भर्त्रि, यथा समीपे एष भर्ता मन्त्रयते तथा तर्कयामि त्वामेवानुनेतुमागच्छति। [भट्टिणि, जह समीवे एसो भट्टा मन्तेदि तह तक्केमि तुमं जेव्व अणुणेदुं आअच्छदि।]

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the pleasure of touch; addressing the Vidūṣaka) Friend, this is a shower without clouds!

[119] VIDŪṢAKA–Oh, it is really so, if only the queen Vāsavadattā does not come putting on the role of an untimely gale.

(Then enter Vāsavadattā and Kāñcanamālā)

[120] VĀSAVADATTĀ—Maid Kāñcanamālā, a very harsh act was committed by me in thus coming away slighting my husband fallen at my feet. So, going personally to my husband now, I will conciliate him.

[121] KĀÑCANAMĀLĀ—Who else but Your Ladyship knows to speak thus? Better the king himself be a bad person, but not the Queen. So let Your Highness come. *(Both walk about)*

[122] KING– Oh artless girl, even now am I to be with fruitless desires, by (such) indifference (on your part)?

[123] KĀÑCANAMĀLĀ–*(Lending her ear)* Mistress, as His Highness is talking nearby, I think he is coming to entreat you.

124 **वासवदत्ता** — (सहर्षम्) तदलक्षितैव पृष्ठतो गत्वा कण्ठे गृहीत्वा प्रसादयिष्ये। [ता अलक्खिदा एव्व पुट्ठदो गदुअ कण्ठे गेह्णिअ पसादइस्सम्]

125 **विदूषकः** — भवति सागरिके, विश्वस्ता भूत्वा प्रियवयस्यमालपय। [भोदि, साअरिए, वीसत्था भविअ पिअवअस्सं आलावेहि।]

126 **वासवदत्ता** —(आकर्ण्य सविषादम्)काञ्चनमाले, सागरिकाप्यत्र तिष्ठति। तच्छृणुवः। ज्ञात्वा पश्चादुपसर्पिष्ये। (इति तथा करोति) [कञ्चणमाले, साअरिआ वि एत्थ चिट्ठदि। ता सुणह्म। जाणिअ पच्छा उवसप्पिस्सम्]

127 **सागरिका** — भर्तः, किमेतेनालीकदाक्षिण्येन जीवितादप्यधिकवल्लभाया देव्याः पुनरप्यात्मानमपराधिनं किं करोषि? [भट्टा, किं एदिणा अलीअदाक्खिण्णेण जीविदादोवि अधिअवल्लहाए देवीए पुणोवि अत्ताणअं अवराहिणं किं करेसि?]

128 **राजा** — अयि, मिथ्यावादिनी खल्वसि। कुतः —

129 **श्वासोत्कम्पिनि कम्पितं कुचयुगे मौने प्रियं भाषितं**
वक्त्रेऽस्याः कुटिलीकृतभ्रूणि तथा यातं मया पादयोः।
इत्थं नः सहजाभिजात्यजनिता सेवैव देव्याः परं
प्रेमाबन्धविवर्धिताधिकरसा प्रीतिस्तु या सा त्वयि॥ १८॥

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124 VĀSAVADATTĀ—*(With joy)* Then, going unseen from behind and throwing my arms round his neck, I will conciliate him.

125 VIDŪṢAKA—Lady Sāgarikā, feeling quite easy, speak with my dear friend.

126 VĀSAVADATTĀ—*(Listening, with sorrow)* Kāñcanamālā, Sāgarikā too is here! So we will listen. After knowing (every thing), I will approach him. *(Does so)*

127 SĀGARIKĀ—Sire, why do you, with this false courtesy, make yourself guilty once again to the queen who is dearer than life (to you)?

128 KING—Oh, you are indeed speaking what is not true. For—

129 When the pair of her breasts quivered through hard breathing, I trembled. When she was silent, I spoke agreeably. When her face was with eyebrows bent (in anger), I

130 **वासवदत्ता** — (उपसृत्य सरोषम्) आर्यपुत्र, सदृशम् ! आर्यपुत्र, सदृशमेतत् ! [अज्जउत्त, सरिसं ! अज्जउत्त, सरिसं एदं !]

131 **राजा** —(दृष्ट्वा सवैलक्ष्यम्)देवि; न खल्वकारणे मामुपालब्धुमर्हसि। त्वामेव मत्वा वेषसादृश्याद्विप्रलब्धा वयमिहागताः। तत्क्षम्यताम्। (पादयोः पतति)

132 **वासवदत्ता** — (सरोषम्) आर्यपुत्र, उत्तिष्ठोत्तिष्ठ। किमद्यापि सहजाभिजातया सेवया दुःखमनुभाव्यते ? [अज्जउत्त, उट्ठेहि उट्ठेहि । किं अज्जवि सहजाभिजादाए सेवाए दुःखं अणुभविअदि ?]

133 **राजा** — (स्वगतम्) किमेतदपि श्रुतं देव्या ? तत्सर्वथा देवीप्रसादनं प्रति निराशीभूताः स्मः। (इत्यधोमुखस्तिष्ठति)

134 **विदूषकः** — भवति, त्वं किलात्मानमुद्बध्य विपद्यस इति वेषसादृश्यमोहितेन मया प्रियवयस्योऽत्रानीतः। यदि मम वचनं न प्रत्याययसि तत्प्रेक्षस्वेमं लतापाशम्। (इति लतापाशं दर्शयति) [भोदि, तुमं किल अत्ताणअं उब्बन्धिअ

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fell (prostrate) at her feet. Thus, on my part, after all there is only service for the Queen, as prompted by her inborn nobility of mind. But for *you*, there is (in me) that love, the excessive sweetness of which is heightened by the bond of attachment. [18]

130 VĀSAVADATTĀ—*(Going near, angrily)* Worthy of you, my husband; this befits you.

131 KING—*(Seeing, with a strange smile)* My queen, it does not behove you to rebuke me without cause. Misled by the resemblance of dress, thinking it was you, I came here. So let it be forgiven. *(Falls at her feet)*

132 VĀSAVADATTĀ—*(Angrily)* My husband, rise rise. Why should this misery of servitude for a born aristocrat be undergone (by you) even now ?

133 KING—*(To himself)* Has even this been heard by the Queen ! Then, I have lost all hope what-so-ever of appeasing the queen. *(Remains with face hung down)*

134 VIDŪṢAKA—Your Ladyship, my dear friend was brought

वावादेसि त्ति वेससारिस्समोहिदेण मए पिअवअस्सो एत्थ आणीदो । जइ मम वअणं ण पत्तिआअसि ता पेक्ख इमं लदापासं ।]

135 **वासवदत्ता** —(सकोपम्) हञ्जे काञ्चनमाले, एतेनैव लतापाशेन बद्ध्वा गृहाणैनं ब्राह्मणम्; एतां च दुष्टकन्यकामग्रतः कुरु। [हञ्जे कञ्चणमाले, एदेण एव्व लदापासेण बन्धिअ गेह्ण एणं बह्मणम्; एदं अ दुट्ठकण्णआं अग्गदो करेहि ।]

136 **काञ्चनमाला** — यद्भर्त्र्याज्ञापयति । (लतापाशेन वसन्तकं गले बध्वा ताडयति) हताश, अनुभव तावदात्मनोऽविनयस्य फलम् । देव्या दुष्टवचनैः कटुकितौ कर्णाविति स्मर तद्वचनम् । सागरिके, त्वमप्यग्रतो भव ।[जं भट्टिणी आणवेदि ...हदास, अणुभव दाव अत्तणो अविणअस्स फलम्। देवीए दुट्ठवअणेहिं कडुइदा कण्णा त्ति सुमरेहि तं वअणम् । साअरिए, तुमंपि अग्गदो होहि ।]

137 **सागरिका** — (स्वगतम्) अकृतपुण्यया मया मर्तुमप्यात्मन इच्छया न पारितम्। [अकिदपुण्णाए मए मरिदुंवि अत्तणो इच्छाए ण पारिदम् ।]

138 **विदूषकः** — (सविषादम्) भो वयस्य, स्मर मामनाथं देव्या बन्धनाद्विपद्यन्तम्। [भो वअस्स, सुमरेहि मं अणाधं देवीए बन्धणादो विवद्दन्तम्]

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here by me mistaking by the similarity of dress that you were putting yourself to death by hanging. If you do not believe my words, then look at this creeper-noose. *(Shows the creeper-noose.)*

135 VĀSAVADATTĀ–*(Angrily)* Maid Kāñcanamālā, hold this Brahmin fettering him with this very noose of creepers; and place this ill-bred girl in front.

136 KĀÑCANAMĀLĀ—As Your Ladyship bids. *(Binding Vasantaka at his neck with the creeper-noose, beats him)* Wretched fellow, reap the fruit of your own evil behaviour. Remember the words—"The ears are grated by the harsh words of the Queen". O Sāgarikā, you again step forward.

137 SĀGARIKĀ—*(To herself)* Meritless that I am, I could not die even, at my will.

138 VIDŪṢAKA–*(Despairingly)* O friend. remember me, a destitude, dying of imprisonment by the queen! *(Looks at the king)*

(इति राजानमालोकयति । वासवदत्ता राजानमालोकयतीं सागरिकां वसन्तकं च गृहीत्वा काञ्चनमालया सह निष्क्रान्ता)

139 **राजा** — (सखेदम्) कष्टं भोः कष्टम्!

140 **किं देव्याः कृतदीर्घरोषमुषितस्निग्धस्मितं तन्मुखं**
त्रस्तां सागरिकां सुसंभृतरुषा संतर्ज्यमानां तथा ।
बध्वा नीतमितो वसन्तकमहं किं चिन्तयामीत्यहो
सर्वाकारकृतव्यथः क्षणमपि प्राप्नोमि नो निर्वृतिम् ॥ १९ ॥

141 तत्किमिदानीमिहस्थितेन प्रयोजनम्? देवीमेव प्रसादयितुमभ्यन्तरं प्रविशामि ।

(इति निष्क्रान्ताः सर्वे)

॥ इति सङ्केतकं नाम तृतीयोऽङ्कः ॥

(Exit Vāsavadattā together with Kāñcanamālā holding Vasantaka, and Sāgarikā looking at the king)

139 KING—*(Sorrowfully)* Alas, oh, alas!

140 Shall I think of that face of the queen, which is robbed of its sweet smile by the long-cherished ire? Or shall I think of the frightened Sāgarikā being rebuked by her whose wrath has risen up much? Or shall I think of Vasantaka who was fettered and taken away from here? --Thus ho! With sorrow caused in every form, I do not get peace of mind even for a moment. [19]

141 So, what is the use of my standing here, now? I will go (into the palace) to propitiate the Queen herself.

(Exeunt Omnes)

End of The Third Act

KNOWN AS

THE ENGAGEMENT

॥ चतुर्थोऽङ्कः ॥

[1] (ततः प्रविशति रत्नमालामादाय सास्रा सुसङ्गता)

[2] **सुसङ्गता —** (सकरुणं निःश्वस्य) हा प्रियसखि सागरिके ! हा लज्जालुके ! हा सखीगणवत्सले ! हा उदारशीले ! हा सौम्यदर्शने ! कुत्र गताऽसि ? देहि मे प्रतिवचनम् । (इति रोदिति । ऊर्ध्वमवलोक्य निःश्वस्य च) हंहो दैवहतक ! अकरुण ! असामान्यरूपशोभा तादृशी त्वया यदि निर्मिता, तत्कस्मात्पुनरीदृशमवस्थान्तरं प्रापिता ? इयं च रत्नमाला जीवितनिराशया तया कस्यापि ब्राह्मणस्य हस्ते प्रतिपादयेति भणित्वा मम हस्ते समर्पिता । तद्यावत्कमपि ब्राह्मणमन्विष्यामि । (नेपथ्याभिमुखमवलोक्य) अये एष खलु ब्राह्मणो वसन्तक इहैवागच्छति । तदस्मै एव प्रतिपादयिष्यामि । [हा पिअसहि, साअरिए ! हा लज्जालुए ! हा सहीगणवच्छले ! हा उदारसीले ! हा सोम्मदंसणे ! कहिं गदासि ? देहि मे पडिवअणं । ... हंहो देव्वहदअ ! अकरुण ! असामण्णरूवसोहा तादिसी तुए जइ णिम्मिदा, ता कसि उण ईदिसं अवत्थन्तरं पाविदा ? इयं च रअणमाला जीविदणिरासाए ताए कस्सवि ब्रह्मणस्स हत्थे पडिवादेसुत्ति भणिअ मम हत्थे समप्पिदा । ता जाव कंपि ब्रह्मणं अण्णेसामि...अए, एसो क्खु ब्रह्मणो वसन्तओ इध एव्व आअच्छदि ! ता इमस्सिं एव्व पडिवादइस्सं]

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[1] *(Then enters Susaṅgatā in tears, holding a gem-necklace)*

[2] SUSAṄGATĀ–*(Piteously, sighing)* Ah dear friend Sāgarikā Ah, bashful one! Ah, you fond of your friends! Ah, you of noble disposition! Ah gentle-looking one! Where have you gone? Give me a reply. *(Weeps. Looking upwards and sighing)* Ah wretched Fate! Pitiless one! If such a lady of uncommon beauty and splendour was created by you, why then was she reduced to such a sad plight? This gem-necklace again was placed in my hands by her despairing of life, saying—'Give this to some Brahmin'. So, I will just look for a Brahmin. *(Looking towards the curtain)* Ey, this is, indeed, Vasantaka—a Brahman—coming just here. So to him I will give this.

[3] (ततः प्रविशति हृष्टो वसन्तकः)

[4] **विदूषकः** — ही ही ! भो भोः ! अद्य खलु प्रियवयस्येन प्रसादितया तत्र-भवत्या वासवदत्तया बन्धनान्मोचयित्वा स्वहस्तदत्तैर्मोदकलड्डुकैरुदरं मे सुपूरितं कृतम् ; अन्यच्च, एतत्पट्टांशुक युगलं कर्णाभरणं च दत्तम् । तद्यावदिदानीं प्रियवयस्यं प्रेक्षिष्ये । [ही ही ! भो भोः ! अज्ज क्खु पिअवअस्सेण पसादिदाए तत्त-भोदीए वासवदत्ताए बन्धणादो मोचिअ सहत्थदिण्णेहिं मोदअलड्डुआहिं उदरं मे सुपूरिदं किदं; अण्णं च, एदं पट्टंसुअजुअलं कण्णाभरणं अ दिण्णं । ता जाव दाणिं पिअवअस्सं पेक्खिस्सं ।] (इति परिक्रमति)

[5] **सुसङ्गता** — (रुदती सहसोपसृत्य) आर्य वसन्तक, तिष्ठ तावत्त्वं मुहूर्तम् । [अज्ज वसन्तअ, चिट्ठ दाव तुमं मुहुत्तअं]

[6] **विदूषकः** — (दृष्ट्वा) कथं सुसङ्गता ! सुसङ्गते, अत्र किंनिमित्तं रुद्यते ? न खलु सागरिकाया अत्याहितं किमपि संवृत्तम् । [कधं सुसङ्गदा ! सुसङ्गदे, एत्थ किं णिमित्तं रोदीअदि ? ण क्खु साअरिआए अच्चाहिदं किंपि संवुत्तम् ।]

[7] **सुसङ्गता** — एतदेव निवेदयितुकामा । सा खलु तपस्विनी देव्योज्जयिनीं प्रेषितेति प्रवादं कृत्वोपस्थितेऽर्धरात्रे न ज्ञायते कुत्र नीतेति । [एदं जेव्व णिवे-

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[3] *(Then enters Vasantaka in jubilation)*

[4] VIDŪṢAKĀ—Hi hi ! Oh oh ! To day, indeed, by Her Majesty Vāsavadattā appeased by my dear friend, my belly has been well filled with sweet-meats and *laddus* given with her own hands after releasing me from prison; besides, this pair of silk garments and ear-rings have also been given. So I will now see my dear friend. *(Walks about)*

[5] SUSAṄGATĀ—*(Suddenly going near. Weeping)* Honoured Vasantaka, stop for a while.

[6] VIDŪ.—*(Seeing)* How so, it is Susaṅgatā ! O Susaṅgatā, why are you weeping here ? I hope nothing disastrous has befallen Sāgarikā.

[7] SUSAṄGATĀ—Just *that* I wish to relate to you. Having spread a rumour that she was sent away by the Queen to Ujjain, it is not known where the poor girl was taken at the approach of midnight.

दइदकामा। सा क्खु तवस्सिणी देवीए उज्जइणिं पेसिदेत्ति प्पवादं कदुअ उवत्थिदे अद्धरत्ते ण जाणीअदि कहिं णीदेत्ति।]

8 **विदूषकः**—(सोद्वेगम्) हा भवति सागरिके! अतिनिर्घृणमिदानीं देव्या कृतम्! ततस्ततः ? [हा भोदि साअरिए! अदिणिग्घिणं दाणिं देवीए किदम्। तदो तदो ?]

9 **सुसङ्गता**—एषा रत्नमाला तया जीवितनिराशयार्यवसन्तकस्य हस्ते प्रतिपादयेत्युक्त्वा मम हस्ते समर्पिता। तद्गृह्णात्वार्य एताम्। [एसा रअणमाला ताए जीविदणिरासाए अज्जवसन्तअस्स हत्थे पडिवादेसित्ति मम हत्थे समप्पिदा। ता गेण्हदु अज्जो एदम्]

10 **विदूषकः**—(सास्रं सकरुणं) भवति, न म ईदृशे प्रस्तावे हस्तः प्रसरति। [भोदि, ण मम ईदिसे पत्थावे हत्थो पसरदि] (इत्युभौ रुदितः)

11 **सुसङ्गता**—(अञ्जलिं बद्ध्वा) तस्या एवानुग्रहं कुर्वन्नङ्गीकरोत्वेतदार्यः। [ताए एव्व अणुग्गहं करन्तो अङ्गीकरेदु एदं अज्जो।]

12 **विदूषकः**—(विचिन्त्य) अथवा, उपनय, येनैतयैव सागरिकाविरहकुण्ठितं प्रियवयस्यं विनोदयामि। (सुसङ्गता वसन्तकस्य हस्ते रत्नमालां ददाति। गृहीत्वा निरूप्य सविस्मयम्) भवति, कुतः पुनरीदृशस्यालंकारस्य समागमः ?

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8 VIDŪṢAKA–*(With deep concern)* Alas! Honoured Sāgarikā! A very cruel act has been done now by the Queen. Then?

9 SUSAṄGATĀ— This gem-necklace was entrusted to me by her despairing of life, with the words 'Place this in the hands of Revered Vasantaka'. So, let the Revered one accept it.

10 VIDŪṢAKA—*(With tears, piteously)* Madam, such being the case, my hand does not move (to receive it). *(Both weep)*

11 SUSAṄGATĀ—*(Joining her palms)* Let the Revered One accept this just to favour her.

12 VIDŪṢAKĀ—*(Reflecting)* Or, bring it, so that with this itself I may divert my dear friend who is melancholy due to separation from Sāgarikā. *(Susaṅgatā gives the gem-necklace into the hands of Vasantaka. Receiving it and seeing; with wonder)* Good lady, how did she come to possess such an **ornament?**

[अहवा, उवणेहि, जेण इमाए जेव्व साअरिआविरहकुण्ठिदं पिअवअस्सं विणोदेमि। ... भोदि, कुदो उण ईदिसस्स अलंकारस्स समागमो ?]

[13] सुसङ्गता — आर्य, मयापि सा कौतूहलेन पृष्टाऽऽसीत्। [अज्ज, मएवि सा कोदुहलेण पुच्छिदा आसि।]

[14] विदूषकः — ततस्तया किं भणितम्? [तदो ताए किं भणिदम्?]

[15] सुसङ्गता — ततः सोर्ध्वं प्रेक्ष्य दीर्घं निःश्वस्य 'सुसङ्गते, किमिदानीं तवानया कथया?' इति भणित्वा रोदितुं प्रवृत्ता [तदो सा उद्धं पेक्खिअ दीहं णिस्ससिअ 'सुसङ्गदे, किं दाणिं तुह इमाए कधाए' त्ति भणिअ रोदिदुं पउत्ता।]

[16] विदूषकः — ननु कथितमेव सामान्यजनदुर्लभेनानेन परिच्छदेन सर्वथा महाभिजनसमुत्पन्नया तया भवितव्यम् इति। सुसङ्गते, प्रियवयस्य इदानीं कुत्र? [णं कधिदं एव्व सामण्णजणदुल्लहेण इमिणा परिच्छदेण सव्वधा महाभिजणसमुप्पण्णाए ताए होदव्वं त्ति। सुसङ्गदे, पिअवअस्सो दाणिं कहिं ?]

[17] सुसङ्गता — आर्य, एष खलु भर्ता देवीभवनतो निष्क्रम्य स्फटिकशिलामण्डपं गतः। तद्गच्छत्वार्यः। अहमपि देव्या वासवदत्तायाः परिचारिणी भविष्यामि। [अज्ज, एसो क्खु भट्टा देवी भवणादो णिक्कमिअ फडिअसिलामण्डवं गदो। ता गच्छदु अज्जो; अहंवि देवीए वासवदत्ताए परिचारिणी भविस्सं] (निष्क्रान्तौ)

॥ इति प्रवेशकः ॥

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[13] SUSAṄGATĀ—Revered sir, by me also she was questioned out of curiosity.

[14] VIDŪṢAKA—What did she say then?

[15] SUSAṄGATĀ—Then, she, looking upwards and heaving a long sigh, said—'O Susaṅgatā, what have you to do with this tale?', and began to weep.

[16] VIDŪṢAKA—Surely, it has been declared by this ornament itself which is beyond the reach of ordinary persons that she must have come of a highly aristocratic family. Susaṅgatā, where is my dear friend now?

[17] SUSAṄGATĀ—Sir, His Highness having come out of the Queen's apartment has just now gone to the crystal-slab-bower. So let Your Reverence go. I too will remain by the side of the Queen. (*Exeunt ambo*) **End of The Praveshaka**

18 (ततः प्रविशत्यासनस्थो राजा)

19 **राजा** — (विचिन्त्य)

सव्याजैः शपथैः प्रियेण वचसा चित्तानुवृत्त्याधिकं
वैलक्ष्येण परेण पादपतनैर्वाक्यैः सखीनां मुहुः ।
प्रत्यासत्तिमुपागता न हि तथा देवी रुदत्या यथा
प्रक्षाल्येव तयैव बाष्पसलिलैः कोपोऽपनीतः स्वयम् ॥ १ ॥

20 (सोत्कण्ठं निःश्वस्य) तावदिदानीं देव्यां प्रसादितायां सागरिकाचिन्तैव केवलं मां बाधते । कुतः

21 **अम्भोजगर्भसुकुमारतनुस्तदासौ कण्ठग्रहे प्रथमरागघने विलीय ।**
सद्यः पतन्मदनमार्गणरन्ध्रमार्गैर्मन्ये मम प्रियतमा हृदयं प्रविष्टा ॥ २ ॥

22 (विचिन्त्य) योऽपि मे विश्वासस्थानं वसन्तकः सोऽपि देव्या संयतः । तत्कस्याग्रतो बाष्पमोक्षं करिष्ये ? (निःश्वसिति) (ततः प्रविशति वसन्तकः)

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18 *(Then enters the king seated)*

19 KING—*(Reflecting)* Neither by equivocal oaths, nor by sweet words, nor by the incessant ministering to her desire, nor by excessive humility of an embarrassing nature, nor by prostrations at her feet, nor by the repeated representations of her friends, did the Queen come back to graciousness so much as when her anger was wiped out by herself weeping, washing it off as it were personally with her tears. [1]

20 *(Sighing, anxiously)* Now that the Queen has been propitiated, anxiety for Sāgarikā alone distresses me. For—

21 She, the most beloved of me, with her body as delicate as the interior of a lotus, having melted at (my first) embrace of her by the neck firmly at the first fervour, has entered my heart, I think, through the passages of the holes made by the arrows of Cupid falling that very instant. [2]

22 *(Reflecting)* Even that Vasantaka, who was the seat of my confidence, has been fettered by the Queen. So, before whom shall I shed tears? *(Sighs.)* *(Then enters Vasantaka)*

[23] **विदूषकः** — (परिक्रम्यावलोक्य) एष खलु निर्भरोत्कण्ठापरिक्षाममपि श्लाघनीयलावण्यं तनुं समुद्वहन्नुदितो द्वितीयाचन्द्र इवाधिकतरं शोभते प्रियवयस्यः। तद्यावदेनमुपसर्पामि। (उपसृत्य) स्वस्ति भवते। भोः, दिष्ट्या वर्धसे, देवीहस्तगतेनापि मया पुनरप्येतैरक्षिभिर्यद्दृष्टोऽसि ! [एसो क्खु णिरंतरुक्कण्ठापरिक्खामंपि सलाहणिज्जलावण्णं तणुं समुव्वहन्तो उदिदो दुदिआचन्द्रो विअ अहिअदरं सोहदि पिअवअस्सो। ता जाव णं उपसप्पामि...सोत्थि भवदे। भोः, दिठ्ठिआ वड्ढसे, देवीहत्थगदेणावि मए पुणोवि एदेहिं अच्छीहिं जं दिठ्ठोसि !]

[24] **राजा** — (दृष्ट्वा सहर्षं) अये, वसन्तकः प्राप्तः ! सखे, परिष्वजस्व माम्।

[25] **विदूषकः** — (परिष्वज्य) भो वयस्य, देव्या अनुगृहीतोऽस्मि। [भो वअस्स, देवीए अणुग्गहीदो म्हि।]

[26] **राजा** — वेषेणैव निवेदितस्ते देव्याः प्रसादः। तत्कथ्यतामिदानीं सागरिकायाः का वार्तेति। (विदूषकः सवैलक्ष्यमधोमुखस्तिष्ठति) वयस्य किं न कथयसि ?

[27] **विदूषकः** — अप्रियमिति निवेदयितुं ते न पारयामि। [अप्पिअंत्ति णिवेदिदुं दे ण पारेमि।]

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[23] VIDŪṢAKA–*(Walking about and Seeing)* This dear friend of mine, bearing a body possessing commendable beauty although very much emaciated through grave anxiety, shines all the more like the moon of the second day (of the bright fortnight), (when) arisen. I will just approach him. *(Going near)* Hail to you ! Ho ! Fortune favours you, as you are seen once again with these eyes by me though fallen into the Queen's hands !

[24] KING—*(Seeing, with joy)* Oh, Vasantaka has come! Friend, embrace me.

[25] VIDŪṢAKA—*(Embracing him)* O friend, I have been favoured by the Queen.

[26] KING—The queen's favour has been declared by your very dress. So, tell me now, what the news is about Sāgarikā. *(Vidūṣaka stands confused with face cast down)* Friend, why do you not speak ?

[27] VIDŪṢAKA–I am unable to tell you as it is unpleasant.

[28] **राजा** —(सोद्वेगं) वयस्य, कथमप्रियम् ? व्यक्तमेवोत्सृष्टं जीवितं तया ! हा प्रिये सागरिके ! (इति मोहं नाटयति)

[29] **विदूषकः** — (ससंभ्रमम्) समाश्वसितु समाश्वसितु प्रियवयस्यः ! [समस्ससदु समस्ससदु पिअवअस्सो !]

[30] **राजा** — (समाश्वस्य सास्रम्)

प्राणाः परित्यजत काममदक्षिणं मां रे दक्षिणा भवत मद्वचनं शृणुध्वम् ।
शीघ्रं न यात यदि तन्मुषिताः स्थ नूनं याता सुदूरमधुना गजगामिनी सा ॥

[31] **विदूषकः** — भोः, मान्यथा संभावय । सा खलु तपस्विनी देव्योज्जयिनीं प्रेषितेति श्रूयते । अतो मयाऽप्रियमिति भणितम् । [भोः, मा अण्णधा संभावेहि । सा क्खु तवस्सिणी देवीए उज्जइणिं पेसिदेत्ति सुणीअदि । तदो मए अप्पिअंत्ति भणिदं]

[32] **राजा** — कथम् ! उज्जयिनीं प्रेषिता ! अहो निरनुरोधिता मयि देव्याः ! वयस्य, केन तवैतदाख्यातम् ?

[33] **विदूषकः** — भोः सुसङ्गतया । अन्यच्च । मम हस्ते तया केनापि कार्येण

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[28] KING—*(With anguish)* Friend, how ? Unpleasant ! Evidently, life has been abandoned by her ! Alas ! My dear Sāgarikā ! *(Acts fainting)*

[29] VIDŪṢAKA—*(In alarm)* Take heart, let my dear friend take heart !

[30] KING—*(Recovering, with tears)* O life, leave me who am absolutely discourteous. O you, be courteous; listen to my words. If you do not go soon, surely you are duped. That lady of elephant-gait has gone very far by now. [3]

[31] VIDŪṢAKA—Friend, do not take it otherwise. It is rumoured that the poor lady has been sent away to Ujjaini by the Queen. That is why, I said 'Unpleasant'.

[32] KING—How ! Sent to Ujjaini ! Ah ! The Queen's disregard for me ! Friend, by whom was this reported to you ?

[33] VIDŪṢAKA—Oh, by Susaṅgatā. Another thing also. This gem-necklace has been sent by herself unto my hands, with some object (in view).

इयं रत्नमाला प्रेषिता । [भोः सुसङ्गदाए । अण्णं च । मम हत्थे ताए केणावि कज्जेण इअं रअणमाला पेसिदा ।]

[34] **राजा** — किमपरं ? मामाश्वासयितुम् । तद्वयस्य, उपनय । (विदूषक उपनयति । गृहीत्वा रत्नमालां निर्वर्ण्य हृदये निधाय) अहह !

[35] **कण्ठाश्लेषं समासाद्य तस्याः प्रभ्रष्टयानया ।**
तुल्यावस्था सखीवेयं तनुराश्वास्यते मम ॥ ४ ॥

[36] वयस्य, त्वं परिधत्स्वैनाम् । येन वयमेनामपि तावद्दृष्ट्वा धृतिं करिष्यामः ।

[37] **विदूषकः** — भो, यद्भवानाज्ञापयति । (इति कण्ठे परिदधाति) [भोः, जं भवं आणवेदि ।]

[38] **राजा** — (सास्रं निःश्वस्य) वयस्य, दुर्लभं पुनर्दर्शनं प्रियायाः ?

[39] **विदूषकः** —(सभयं दिशोऽवलोक्य) भोः, मैवमत्रोच्चैर्मन्त्रय । कदापि केपि अत्र संचरन्ति । [भोः, मा एव्वं एत्थ उच्चं मन्तेहि । कदावि के वि एत्थ संचारेदि]

[40] (ततः प्रविशति वेत्रहस्ता वसुंधरा)

[41] **वसुंधरा** —(उपसृत्य) जयतु जयतु भर्ता ! भर्तः, एष खलु रुमण्वतो

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[34] KING—What else ? To console me. So my friend, bring it. *(Vidūṣaka offers it. Taking and scrutinising the gem-necklace, and placing it on his heart)* Ah ! alas !

[35] This body of mine, like a friend in a similar plight, is being consoled by this (necklace) which has slipped away after having enjoyed the embrace of her neck. [4]

[36] Friend, you wear this, so that I may pick up courage by at least looking at it.

[37] VIDŪṢAKA—As you bid. *(Wears it round his neck)*

[38] KING—*(Sighing, with tears)* Friend, is it impossible to have a sight of my beloved again ?

[39] VIDŪṢAKA—*(With fear, looking at all the directions)* Oh, don't talk thus aloud. Perchance, some persons may be moving about here.

[40] *(Then enters Vasundharā with a cane in hand)*

[41] VASUNDHARĀ—*(Going near)* Victory, victory to Your

भागिनेयो विजयवर्मा प्रियं किमपि निवेदितुकामो द्वारि तिष्ठति। [जअदु जअदु भट्टा ! भट्टा, एसो क्खु रुमण्णदो भाइणेओ विअअवम्मा पिअं किंपि णिवेदिदु-कामो दुआरे चिट्ठदि।]

[42] राजा — वसुंधरे, अविलम्बितं प्रवेशय।

[43] वसुंधरा — यद्देव आज्ञापयति। (निष्क्रम्य, विजयवर्मणा सह पुनः प्रविश्य च) विजयवर्मन्, एष खलु भर्ता। उपसर्पतु आर्यः। [जं देवो अण्णवेदि ...विजअवम्म, एसो क्खु भट्टा। उपसप्पदु अज्जो।]

[44] विजयवर्मा –(उपसृत्य) जयतु जयतु देवः! दिष्ट्या वर्धसे रुमण्वतो विजयेन।

[45] राजा — साधु, रुमण्वन् साधु ! अचिरान्महत्प्रयोजनमनुष्ठितम्। विजय-वर्मन्, इत आस्यताम्। (विजयवर्मा उपविशति) विजयवर्मन्, अपि जितः कोसलेश्वरः ?

[46] विजयवर्मा —देवस्य प्रभावेण।

[47] राजा — विजयवर्मन्, तत्कथय कथामतिविस्तरतः श्रोतुमिच्छामि।

[48] विजयवर्मा —देव, श्रूयताम्। इतो देवादेशात्कतिपयैरेवाहोभिरनेककरि-

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Majesty! Sire, Vijayavarman, Rumanvan's sister's son, is waiting at the door, wishing to report some pleasant news.

[42] KING—Vasundharā, usher him in without delay.

[43] VASUNDHARĀ—As your Majesty bids. *(Exit and re-enter with Vijayavarman)* Vijayavarman, here indeed is His Majesty. You may go near.

[44] VIJAYAVARMAN—*(Going near)* Victory to Your Majesty! Congratulations to you on the victory secured by Rumaṇvān!

[45] KING—Good, Rumaṇvān, good! In a very short time you have achieved a great end! Vijayavarman, sit down here. *(Vijayavarman sits down)* Vijayavarman, has the Kosala king been conquered?

[46] VIJAYAVARMAN—By Your Majesty's powers.

[47] KING—Vijayavarman, tell me then the story. I wish to hear it in great detail.

[48] VIJAYAVARMAN–Sire, You may listen. At your Majesty's command, having marched from here with an irresistible

तुरगपत्तिदुर्निवारेण महता बलसमूहेन गत्वा विन्ध्यदुर्गावस्थितस्य कोसलनृपतेर्द्वारमवष्टभ्य सेनाः समावासयितुं समारब्धाः ।

49 **राजा** — ततस्ततः ?

50 **विजयवर्मा** — ततः कोसलेश्वरोऽप्यतिदर्पात्परिभवमसहमानो हास्तिकप्रायमशेषमात्मसैन्यं सज्जीकृतवान् ।

51 **विदूषकः** — भोः, लघ्वाचक्ष्व; वेपते मे हृदयम् । [भो, लहुं आचक्ख; वेवदि मे हिअअम् ।]

52 **राजा** — ततस्ततः ?

53 **विजयवर्मा** — देव, कृतनिश्चयश्चासौ

54 **योद्धुं निर्गत्य विन्ध्यादभवदभिमुखस्तत्क्षणं दिग्विभागान्**
विन्ध्येनेवापरेण द्विरदपतिघटापीडबन्धेन रुन्धन् ।
वेगाद्बाणान्विमुञ्चन्समदगजघटोत्पिष्टपत्तिर्निपत्य
प्रत्यैच्छद्वाञ्छितप्तिद्विगुणितरभसस्तं रुमण्वान्क्षणेन ॥ ५ ॥

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vast army of numerous elephants, horses and infantry, and in but a few days having blocked up the outward passages of the Kosala king who remained in a fortress of the Vindhya mountain, we began to encamp our battalions.

49 KING—Then ?

50 VIJAYAVARMAN—Then the Kosala king too, intolerent of the affront through his pride, mobilised his entire army consisting mostly of elephant forces.

51 VIDŪṢAKA—Ho ! Tell it briefly. My heart shudders.

52 KING—Then ?

53 VIJAYAVARMAN—Sire,—And he, with a mind resolved

54 to fight, having issued forth from the Vindhya, at once came face to face blocking up the divisions of the quarters with a close array of (his) elephant-forces, as if with another Vindhya mountain. And in a moment Rumaṇvān whose foot-soldiers were crushed by the array of (those) infatuated elephants, coming down upon him rapidly discharging arrows, encountered him with an ardour doubled at obtaining the meeting which was wished for. [5]

अपि च [55] अस्तव्यस्तशिरस्त्रशस्त्रकषणैः कृत्तोत्तमाङ्गे क्षणं
व्यूढासृक्सरिति स्वनत्प्रहरणे वर्मोद्गमद्वह्निनि।
आहूयाजिमुखे स कोसलपतिर्भग्ने प्राधाने बले

[56] **राजा** —कथमस्मदीयान्यपि बलानि भग्नानि ?

[57] **विजयवर्मा— एकेनैव रुमण्वता शरशतैर्मत्तद्विपस्थो हतः ॥ ६ ॥**

[58] **विदूषकः** —जयतु जयतु भवान्! जितमस्माभिः ! (इति नृत्यति) [जेदु जेदु भवं! जिदं अह्मेहिं !]

[59] **राजा** — साधु, कोसलपते साधु ! मृत्युरपि ते श्लाघ्यः ! यस्य हि रिपवोऽपि पुरुषकारमेवं वर्णयन्ति । ततस्ततः ?

[60] **विजयवर्मा** —देव, ततो रुमण्वानपि कोसलेषु मद्भ्रातरं ज्यायांसं जयवर्माणं स्थापयित्वा प्रहारव्रणितहास्तिकप्रायमशेषसैन्यमनुवर्तमानः शनैःशनैरागच्छत्येव।

[61] **राजा**—वसुंधरे, उच्यतां यौगन्धरायणः प्रदर्श्यतां मत्प्रसादस्य विभव इति।

And, [55] In the van of battle, where weapons clashed, fire emanated from the *armours*, and streams of blood swelled for a time on the heads severed by the strokes of weapons that dislodged and broke their helmets, that Kosala King being challenged, the main force having been foiled, ...

[56] KING—Were our forces too foiled ?

[57] VIJAYAARMAN— ... with (a down-pour of) hundreds of arrows, he, even as he was seated on an infatuated elephant, was slain by Rumaṇvān single-handed. [6]

[58] VIDŪ.–Victory to Your Majesty! We have won! *(Dances)*

[59] KING— Bravo! King of the Kosalas, bravo! Even your death is glorious as even your enemies describe your manly act thus. Then, what next ?.

[60] VIJAYAVARMAN—Sire, then having stationed my elder brother Jayavarman at Kosala, Rumaṇvān too is surely coming, but slowly, following the entire army consisting mostly of elephants wounded by the blows (of weapons).

[61] KING—Vasundharā, let Yaugandharāyaṇa be told that the munificence of my favour be shown unto this man.

[62] **वसुंधरा** — यदेव आज्ञापयति (इति विजयवर्मणा सह निष्क्रान्ता) [जं देवो आण्णवेदि] [63] (ततः प्रविशति काञ्चनमाला)

[64] **काञ्चनमाला** — आज्ञतास्मि देव्या यथा 'गच्छ, हञ्जे काञ्चनमाले । इममैन्द्रजालिकमार्यपुत्रस्य दर्शय' इति (परिक्रम्यावलोक्य च) एष खलु भर्ता । तद्यावदेनमुपसर्पामि । (उपसृत्य) जयतु जयतु भर्ता ! भर्तः, देवी विज्ञापयति । एष खलूज्जयिनीतः संवरणसिद्धिनामैन्द्रजालिक आगतः । तत्प्रेक्षतु भर्ता । [आणत्तम्हि देवीए जह 'गच्छ, हञ्जे कञ्चणमाले । एदं इन्दजालिअं अज्जउत्तस्स दंसेहि' त्ति... एसो क्खु भट्टा । ता जाव णं उवसप्पामि...जेदु जेदु भट्टा ! भट्टा, देवी विण्णवेदि एसो क्खु उज्जयिणीदो संवरणसिद्धि णाम इन्दजालिओ आअदो । ता पेक्खदु भट्टा ।

[65] **राजा** —अस्ति नः कौतुकमैन्द्रजालिके । तदेनं शीघ्रं प्रवेशय ।

[66] **काञ्चनमाला** — यद्भर्ताऽऽज्ञापयति । (इति निष्क्रम्य पिच्छिकाहस्तेनेन्द्रजालिकेन सह प्रविशति) भर्तः, एष इन्द्रजालिकः । [जं भट्टा आणवेदि ।... भट्टा, एसो इन्दजालिओ ।]

[67] **इन्द्रजालिकः** — (उपसृत्य) जयतु जयतु महाराजः ! [जअदु जअदु महाराओ !] (पिच्छिकां भ्रामयित्वा)

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[62] VASU.—As Your Majesty bids. *(Exit with Vijayavarman)* [63] *(Then enters Kāñcanamālā)*

[64] KĀÑCANAMĀLĀ—I have been ordered by the Queen thus—'Maid Kāñcanamālā, go and introduce this magician to my lord,' *(Moving about and looking)* Here indeed is His Majesty. I shall just go near him. *(Approaching)* Prosperity to Your Majesty ! Sire, the Queen submits—"This is a magician named Saṁvaraṇasiddhi, come from Ujjaini. So let my lord see him."

[65] KING—I am interested in magic. So bring him in soon.

[66] KĀÑCANAMĀLĀ–As Your Majesty bids. *(Exit and re-enter with the magician who is holding a bunch of pea-cock feathers in his hand)* Sire, this is the magician.

[67] MAGICIAN– *(Going near)* Prosperity, prosperity unto the great King ! *(Waving the bunch of pea-cock feathers)*

[68] प्रणमत चरणे इन्द्रस्येन्द्रजालिकपिनद्धनाम्नः ।
तथैव शम्बरस्य मायासु प्रतिष्ठितयशसः ॥ ७ ॥
[पणमह चलणे इन्दस्स इन्दजालिअपिणद्धणामस्स ।
तह जेव्व सम्बरस्स माआसु प्परिट्ठिदजसस्स ॥ ७ ॥]

[69] महाराज, कौशांबीपते ! किं बहुना ? [महाराअ कोसंबीपते, किं बहुणा ?

[70] धरण्यां मृगाङ्क आकाशे महीधरो जले ज्वलनः ।
मध्याह्ने प्रदोषो दर्श्यतां देह्याज्ञप्तिम् ॥ ८ ॥
[धरणिए मिअङ्को आआसे महीअरो जले जलणो ।
मज्झण्हह्मि पओसो दाविज्जउ देहि आणत्तिम् ॥ ८ ॥]

[71] **विदूषकः**—भो वयस्य, अवहितो भव । ईदृशोऽस्यावष्टम्भो येन सर्वमपि सम्भाव्यते । [भो वअस्स, अवहिदो होहि । ईदिसो से अवट्टम्भो जेण सव्वंपि सम्भाविअदि ।]

[72] **इन्द्रजालिकः**—किं जल्पितेन बहुनेच्छसि हृदये यद्यद्देव द्रष्टुम् ।
तत्तद्दर्शयाम्यहं गुरोर्मन्त्रप्रसादेन ॥ ९ ॥
[किं जप्पिदेण बहुणा इच्छसि हिअए जं जं देव दिट्ठुम् ।
तं तं दंसेमि अहं गुरुणो मन्तप्पसादेण ॥ ९ ॥]

[73] **राजा**—भद्र, तिष्ठ तावत् । काञ्चनमाले, उच्यतां देवी । 'युष्मदीय एव

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[68] Bow down to the feet of Indra who has assumed the name of Magician, and likewise to those of S'ambara of well established fame in magic. [7]

[69] Great king ! Lord of Kaus'ambi ! Why talk much ?

[70] Should the moon be shown on the earth, or a mountain in the sky, or fire on water, or dusk at noon ? Give orders. [8]

[71] VIDŪṢAKA—O friend, be attentive. Such is his pride that everything may be possible.

[72] MAGICIAN—What is the good of talking much ? What so-ever you wish in your heart to see, that very thing I will show you through the power of the spells of (my) preceptor. [9]

[73] KING—Good man, wait. O Kāñcanamālā, let the queen

अयमिन्द्रजालिकः । विजनीकृतश्चायमुद्देशः । तदागच्छ । सहिताबेव पश्यावः' ।

74 **काञ्चनमाला** — यद्भर्ताऽऽज्ञापयति । [जं भट्टा आणवेदि ।]

(इति निष्क्रम्य वासवदत्तया सह प्रविशति)

75 **वासवदत्ता** — काञ्चनमाले, उज्जयिनीत आगत इत्यस्ति मे तस्मिन्नैन्द्रजालिके पक्षपातः । [कञ्चणमाले, उज्जइणीदो आअदोत्ति अत्थि मे तस्सिं इन्दजालिए वक्खवादो ।]

76 **काञ्चनमाला** — नाभिकुलबहुमानः खलु एष देव्याः । तदेतु एतु भर्त्री । [णाभिउलबहुमाणो क्खु एसो देवीए । ता एदु एंदु भट्टिणी] (परिक्रामतः)

77 **वासवदत्ता** — (उपसृत्य) जयत्वार्यपुत्रः । [जेदु अज्जउत्तो]

78 **राजा** — देवि, बहुतरमनेन गर्जितम् । तदिहस्थावेव पश्यावस्तावत् । (वासवदत्तोपविशति) भद्र, प्रस्तूयतां बहुविधमिन्द्रजालम् ।

79 **इन्द्रजालिकः** — यद्देव आज्ञापयति । [जं देवो अण्णवेदि ।] (बहुविधं नाट्यं कृत्वा पिच्छिकां भ्रामयन्)

80 **हरिहरब्रह्मप्रमुखान्देवान्दर्शयामि देवराजं च ।**
गगनेऽपि सिद्धविद्याधरवधूसार्थं च नृत्यन्तम् ॥ १० ॥

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be told–'This magician is your own man. This place again is cleared of (other) people. So, come; we shall see him together'.

74 KĀÑCANAMĀLĀ–As your Majesty bids.

(Exit and re-enter with Vāsavadattā)

75 VĀSAVADATTĀ—My sympathies are with the magician as he comes from Ujjaini, O Kāñcanamālā.

76 KĀÑCANAMĀLĀ—This is only the regard of the Queen for her kinsmen. So let Your Highness be pleased to come.

(Both move about)

77 VĀSAVADATTĀ—*(Going near)* Hail, my lord!

78 KING—My queen, this man has bragged a good deal. So, staying just here, let us see. *(Vāsavadattā sits down)* My good man, begin your various magical feats.

79 MAGICIAN—As Your Majesty bids. *(Dancing in various ways and waving the peacock-feathers)*

80 I will show the gods headed by Hari, Hara and Brahmā,

[हरिहरबह्मप्पमुहं देवं दंसेमि देवराअं च।
गअणे वि सिद्धविज्जाहरवहुसत्थं च णच्चन्तम्] ॥ १० ॥

81 (सर्वे सविस्मयं पश्यन्ति)

82 राजा — (ऊर्ध्वं दृष्ट्वा आसनादवतरन्) आश्चर्यमाश्चर्यम् !

83 विदूषकः — आश्चर्यमाश्चर्यम् ! [अच्चरिअं अच्चरिअं !]

84 राजा — देवि, पश्य ।

85 एष ब्रह्मा सरोजे रजनिकरकलाशेखरः शंकरोऽयं
दोर्भिर्दैत्यान्तकोऽसौ सधनुरसिगदाचक्रचिह्नैश्चतुर्भिः ।
एषोऽप्यैरावतस्थस्त्रिदशपतिरमी देवि देवास्तथान्ये
नृत्यन्ति व्योम्नि चैताश्चलचरणरणन्नूपुरा दिव्यनार्यः ॥११॥

86 वासवदत्ता — आश्चर्यमाश्चर्यम् ! [अच्चरिअं अच्चरिअं !]

87 विदूषकः — (अपवार्य) आः दास्याःपुत्र इन्द्रजालिक ! किमेतैः देवैरप्सरोभिश्च दर्शितैः ? यदि ते अनेन परितुष्टेन कार्यं तद्दर्शय सागरिकाम् । [हा दासीए उत्त

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and also Indra and the host of Siddha and Vidyādhara ladies dancing in the sky. [10]

81 *(All behold with wonder)*

82 KING—*(Looking up and descending from his seat)* Wonder, wonder !

83 VIDŪṢAKA—Marvel, marvel !

84 KING—My queen, behold—

85 Here is Brahmā on the lotus. Here is S'aṅkara with a digit of the moon on his crest. Here is Vishṇu, the destroyer of the *daityas*, with his four arms marked with the bow, sword, mace and discus. This again is Indra seated on the Airāvatā; and likewise here are the other gods, O my queen ! And here are the celestial damsels dancing with anklets jingling in response to the movements of their feet. [11]

86 VĀSAVADATTĀ—Wonder, wonder !

87 VIDŪṢAKA—*(Aside)* Oh you magician,—son of a slave ! What is the good of showing these gods and nymphs ? If your

इन्दजालिअ! किं एदेहिं देवेहिं अच्छराहिं च दंसिदाहिं? जइ दे इमिणा परितुट्ठेण कज्जं ता दंसेहि साअरिअं।] [88] (ततः प्रविशति वसुन्धरा)

[89] **वसुंधरा**—(राजानमुपसृत्य) जयतु जयतु भर्ता! अमात्ययौगन्धरायणो देवस्य चरणयुगल इदं विज्ञापयति 'एष खलु विक्रमबाहुना प्रधानामात्यो वसुभूतिरनुप्रेषितः। तदर्हसि देव अस्मिन्नेव सुमुहूर्ते प्रेक्षितुम्। अहमपि कार्यशेषं समाप्याऽऽगत एव'। [जेदु जेदु भट्टा! अमच्चजोअन्धराअणो देवस्स चलणजुअले इदं विण्णवेदि। 'एसो क्खु विक्कमबाहुणा पहाणमच्चो वसुभूदी अणुप्पेसिदो। ता अरिहसि देव इमस्सिं एव्व सुमुहुत्ते पेक्खिदुं। अहंपि कज्जसेसं समप्पिअ आअदो जेव्व']

[90] **वासवदत्ता**— आर्यपुत्र, तिष्ठतु तावदिन्द्रजालम्। मातुलकुलादार्योऽमात्यप्रधानो वसुभूतिरागतः। तदेनं तावत्प्रेक्षतामार्यपुत्रः। [अज्जउत्त, चिट्ठदु दाव इन्दजालं। माउलकुलादो अज्जो अमच्चपधाणो वसुभूदी आअदो। ता एदं दाव पेक्खदु अज्जउत्तो।]

[91] **राजा**—यथाह देवी। (इन्द्रजालिकं प्रति) भद्र, विश्राम्यतामिदानीम्।

[92] **इन्द्रजालिकः**— (पुनः पिच्छिकां भ्रामयति) यद्भर्ताऽऽज्ञापयति।

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object is to please him, then show Sāgarikā.

[88] *(Then enters Vasundharā)* *(Going near the king)*

[89] VASUNDHARĀ—Prosperity, Your Majesty! Minister Yaugandharāyaṇa reports at Your Majesty's feet thus—Here is the prime Minister Vasubhūti sent by Vikramabāhu. So it behoves Your Majesty to see him at this very auspicious moment. I, too, am coming finishing the rest of my work.

[90] VĀSAVADATTĀ—My lord. let the magic wait. The Prime minister Vasubhūti has come from the home of my maternal uncle. So, let your lordship just see him (first).

[91] KING—As my queen says. *(Addressing the magician)* Good man, you may retire now.

[92] MAGICIAN—*(Waves the feather-bunch again)* As Your Majesty bids. *(While departing)* But one feat of mine must necessarily be seen by Your Majesty.

(निष्क्रामन्) एकः पुनर्मम खेलोऽवश्यं देवेन प्रेक्षितव्यः । [जं देवो आण्णवेदि । ...एक्को उण मह खेलओ अवस्सं देवेण पेक्खिदव्वो ।]

93 **राजा** — भद्र, एवं; द्रक्ष्यामः ।

94 **वासवदत्ता** — काञ्चनमाले, गच्छ त्वम् । देह्यस्य पारितोषिकम् । [कञ्चणमाले, गच्छ तुमं । देहि से पारितोसिअं ।]

95 **काञ्चनमाला** — यद्देव्याज्ञापयति । [जं देवी आण्णवेदि] (इन्द्रजालिकेन सह निष्क्रान्ता)

96 **राजा** — वसन्तक, प्रत्युद्गम्य प्रवेश्यतां वसुभूतिः ।

97 **विदूषकः** —यद्भर्ताऽऽज्ञापयति । [जं भट्टा आण्णवेदि] (इति निष्क्रान्तः)

98 (ततः प्रविशति वसन्तकेन प्रत्युद्गम्यमानो वसुभूतिर्बाभ्रव्यश्च)

99 **वसुभूतिः** — (समन्तादवलोक्य) अहो वत्सेश्वरस्यानुभावः ! तथाहि ।

100 **आक्षिप्तो जयकुञ्जरेण तुरगान्निर्वर्णयन्वल्लभान्**
संगीतध्वनिना हृतः क्षितिभृतां गोष्ठीषु तिष्ठन्क्षणम् ।
सद्योविस्मृतसिंहलेशविभवः कक्षाप्रदेशेऽप्यहो
द्वाःस्थेनैव कुतूहलेन महता ग्राम्यो यथाऽहं कृतः ॥ १२ ॥

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93 KING—Good man, yes; we shall see.

94 VĀSAVA.—Kāñcanamālā, you go; give him a present.

95 KĀÑCANA.—As the Queen bids *(Exit with the magician)*

96 KING–Vasantaka, let Vasubhūti be greeted and led in.

97 VIDŪṢAKA— As Your Majesty bids. *(Exit)*

98 *(Then enters Vasubhūti being greeted by Vasantaka; and also Bābhravya)*

99 VASUBHŪTI—*(Looking all round)* Oh the dignity of the Lord of the Vatsas! For—

100 Attracted by the Victory-securing elephant while gazing at the favourite steeds, entranced by the strain of music while standing for a moment at the conclaves of feudatory princes, and with the affluence of the Siṁhala king forgotten even while at the Verandah of the (waiting) room, I have been turned into a rustic as it were, by the very objects of curiosity that are even at the outer door. [12]

101 बाभ्रव्यः — वसुभूते, अद्य खलु चिरात्स्वामिनं द्रक्ष्यामीति यत्सत्यमानन्दातिशयेन किमप्यवस्थान्तरमनुभवामि । कुतः —

102 **विवृद्धिं कम्पस्य प्रथयतितरां साध्वसवशा-**
दविस्पष्टां दृष्टिं तिरयति पुनर्बाष्पसलिलैः ।
स्खलद्वर्णां वाणीं जडयतितरां गद्गदतया
जरायाः साहाय्यं मम हि परितोषोऽद्य कुरुते ॥ १३ ॥

103 विदूषकः — (अग्रे भूत्वा) एतु एतु अमात्यः । [एदु एदु अमच्चो]

104 वसुभूतिः — (विदूषकस्य कण्ठे रत्नमालां दृष्ट्वाऽपवार्य) बाभ्रव्य, जाने सैवेयं रत्नमाला या देवेन राजपुत्र्यै प्रस्थानसमये दत्तेति ।

105 बाभ्रव्यः – अमात्य, अस्ति सादृश्यम् । तत्किं वसन्तकं पृच्छामि भवमस्याः ?

106 वसुभूतिः — बाभ्रव्य, मा मैवम् । महति राजकुले रत्नबाहुल्यान्न दुर्लभो भूषणानां संवादः ।

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101 BĀBHRAVYA—Vasubhūti, I am really experiencing an indescribable change of condition through excess of joy at the thought that I will see my master now, after a long time. For—

102 Verily my great joy today lends assistence to my oldage. It aggrevates yet more the increase of tremor through awe; it obscures all the more (my) dim eye-sight by means of tear-drops; and it renders my speech that drops syllables, all the more inarticulate through tremulousness. [13]

103 VIDŪṢAKA—*(Stepping forward)* This way, let the minister come this way!

104 VASUBHŪTI—*(Beholding the gem necklace on the Vidūṣaka's neck, and aside)* Bābhravya, I think that this is the same gem necklace which was given by His Magesty to the princess at the time of her departure.

105 BĀBHRAVYA—Minister, resemblance there is. So shall I ask Vasantaka how it was got?

106 VASUBHŪTI— O, do not do so, Babhravya. Owing to abundance of gems in a mighty royal house-hold, likeness of ornaments is not impossible.

107 **विदूषकः** — भो एष महाराजः । तदुपसर्पत्वमात्यः । [भो एसो महाराओ । ता उवसप्पदु अमच्चो ।

108 **वसुभूतिः** — (उपसृत्य) जयतु देवः !

109 **राजा** — (उत्थाय) अभिवादये ।

110 **वसुभूतिः** — अतिश्रेयांस्त्वं भूयाः ।

111 **राजा** — आसनमासनमार्याय ।

112 **विदूषकः** — भोः इदमासनम् । उपविशत्वमात्यः । [भोः एदमासणं । उवविसदु अमच्चो ।] (वसुभूतिरुपविशति)

113 **बाभ्रव्यः** — देव, बाभ्रव्यः प्रणमति ।

114 **राजा** — (पृष्ठे हस्तं दत्त्वा) बाभ्रव्य, इत आस्यताम् ।

115 **विदूषकः** — अमात्य, एषा देवी वासवदत्ता प्रणमति । [अमच्च, एसा देवी वासवदत्ता पणमदि ।]

116 **वासवदत्ता** — आर्य प्रणमामि । [अज्ज, पणमामि ।]

117 **वसुभूतिः** — आयुष्मति, वत्सराजसदृशं पुत्रमाप्नुहि । (सर्वे उपविशन्ति)

118 **राजा** — आर्य वसुभूते, अपि कुशलं तत्रभवतः सिंहलेश्वरस्य ?

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107 VIDŪṢAKA—Sir, here is the great king. So let the minister approach.

108 VASUBHŪTI—*(Going near)* Victory to your Majesty !

109 KING—*(Rising)* I salute you.

110 VASUBHŪTI—May you be extremely happy !

111 KING— A seat, a seat for the noble one.

112 VIDŪṢAKA–Sir, here is a seat. Let the minister sit down. *(Vasubhūti sits)*

113 BĀBHRAVYA—Sire, Bābhravya bows to you.

114 KING–*(Putting his hand on his back)* Bābhravya, sit here.

115 VIDŪ.—Minister, Queen Vāsavadattā here salutes you.

116 VĀSAVADATTĀ— Sir, I bow to you.

117 VASUBHŪTI— Long-lived one, may you obtain a son equal to Vatsarāja. *(All sit down)*

118 KING– Noble Vasubhūti, is it all well with the honurable King of the Siṃhalas ?

119 **वसुभूतिः**—(ऊर्ध्वमवलोक्य निःश्वस्य च) देव, न जाने किं विज्ञापयामि मन्दभाग्यः। (अधोमुखस्तिष्ठति)

120 **वासवदत्ता**—(सविषादमात्मगतम्) हा धिक्! हा धिक्! किमिदानीं वसुभूतिः कथयिष्यति? [हद्धी हद्धी! किं दाणिं वसुभूदी कथइस्सदि?]

121 **राजा**—वसुभूते, कथय। किमेवं मां पर्याकुलयसि?

122 **बाभ्रव्यः**–(अपवार्य) चिरमपि स्थित्वा यत्कथनीयं तदिदानीमेव कथ्यताम्।

123 **वसुभूतिः**—(सास्रम्) देव न शक्यं निवेदयितुं। तथाप्येष कथयामि मन्दभाग्यः। यासौ तत्रभवता सिंहलेश्वरेण स्वदुहिता रत्नावली नामाऽऽयुष्मतीं वासवदत्तां दग्धामुपश्रुत्य देवाय पूर्वं प्रार्थिता सती दत्ता—

124 **राजा**–(अपवार्य) देवि, किमिदमिदानीमलीकं त्वदीयमातुलामात्यः कथयति?

125 **वासवदत्ता**—(स्मित्वा) आर्यपुत्र, अहमपि न जानामि कोऽत्रालीकं मन्त्रयते। [अज्जउत्त, अहं वि ण आणामि को एत्थ अलिअं मन्तेदि]

126 **विदूषकः**—तस्याः किं संवृत्तम्? [ताए किं संवुत्तम्?]

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119 VASUBHŪTI–*(Looking upward and sighing)* Sire, I do not know what to say, unlucky as I am. *(Stands with face cast down)*

120 VĀSAVADATTĀ—*(With dejection, to herself)* Alas! Alas! What is it that Vasubhūti will tell now!

121 KING–Vasubhūti, speak out. Why do you thus perplex me?

122 BĀBHRAVYA–*(Aside)* Minister, let that be said now alone, what will have to be spoken out even after waiting long.

123 VASUBHŪTI–*(With tears)* Sire, it is not possible to relate. Yet, I tell you, ill-fated that I am. His own daughter, by name Ratnāvalī, who was formerly sought for Your Majesty, was betrothed to you by the honourable king of the Simhalas, on heariag that Vāsavadattā of long life perished in a fire...

124 KING—*(Aside)* Queen, what is this falsehood that your maternal uncle's minister is saying?

125 VĀSAVADATTĀ—*(Smiling)* My husband, I again do not know who is uttering falsehood here.

126 VIDŪṢAKA—What happened to her?

127 **वसुभूतिः** — सा च युष्मदन्तिकमस्माभिरानीयमाना समुद्रे यानभङ्गात् निमग्ना। 128 (रुदन्नधोमुखस्तिष्ठति)

129 **वासवदत्ता** — (सास्रम्) हा हतास्मि मन्दभागिनी ! हा भगिनिके रत्नावलि ! केदानीमसि ? देहि मे प्रतिवचनम् । [हा हदह्मि मन्दभाइणी ! हा बहिणिए रअणावली ? कहिं दाणिं सि ? देहि मे पडिवअणम्] (इति मूर्छिता पतति)

130 **राजा** — समाश्वसिहि समाश्वसिहि ! दुरवगाहा गतिर्दैवस्य ! वाहनभङ्गपतितोत्थितौ नन्वेतावेव ते निदर्शनम् । (इति वसुभूतिबाभ्रव्यौ दर्शयति)

131 **वासवदत्ता** — आर्यपुत्र, युज्यत एवम् । परं कुतो ममैतावद्भागधेयम् ? [अज्जउत्त, जुज्जदि एव्वम् । परं कुदो मम एत्तिअं भाअधेयम् ?]

132 **राजा** — (अपवार्य) बाभ्रव्य, किमेवमिति सर्वथा नावगच्छामि ।

133 **बाभ्रव्यः** — देव, श्रूयताम्...। 134 (नेपथ्ये महान्कलकलः)

135 **हर्म्याणां हेमशृङ्गश्रियमिव निचयैरर्चिषामादधानः**
सान्द्रोद्यानद्रुमाग्रग्लपनपिशुनितात्यन्ततीव्राभितापः ।

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127 VASUBHŪTI—She, while being escorted by us to your presence, was drowned in the ocean by ship-wreck.

128 *(Weeping, stands with down-cast face)*

129 VĀSAVADATTĀ—*(With tears)* Ah. I am undone, unlucky that I am! Ah my sister Ratnāvali! Where are you now? Give me your reply!

130 KING—Take heart, take heart! Inscrutable is the course of destiny. These two persons themselves who have come up after going down through ship-wreck are surely instances unto you. *(Points to Vasubhūti and Bābhravya)*

131 VĀSAVADATTĀ—That is true, my lord. But whence can there be such good luck to me?

132 KING—*(Aside)* Bābhravya, what is all this, I do not understand by any means.

133 BĀBHRAVYA—Let Your Majesty listen—

134 *(A great hubbub behind the curtain)*

135 All on a sudden, here in the harem, has broken out this fire imparting to the mansions as it were the splendour of golden

कुर्वन्क्रीडामहीध्रं सजलजलधरश्यामलं धूमपातै-
रेष प्लोषार्तयोषिज्जन इह सहसैवोत्थितोऽन्तःपुरेऽग्निः ॥ १४ ॥

136 (सर्वे संभ्रान्ताः पश्यन्ति)

137 राजा — कथमन्तःपुरेऽग्निः ? (ससंभ्रममुत्थाय) कष्टं देवी वासवदत्ता दग्धा !

138 देवीदाहप्रवादोऽयं योऽभूल्लावाणके पुरा ।
करिष्यन्निव तत्सत्यमत्राग्निरयमुत्थितः ॥ १५ ॥

139 वासवदत्ता — आर्यपुत्र, परित्रायस्व परित्रायस्व ! [अज्जउत्त, परित्ताहि परित्ताहि !]

140 राजा — अये. कथमतिसंभ्रमात्पार्श्वस्थापि देवी नोपलक्षिता ! (देव्याः पाणि गृहीत्वालिङ्ग्य) देवि, समाश्वसिहि समाश्वसिहि !

141 वासवदत्ता — आर्यपुत्र, मयात्मनः कृते न भणितम् । किं पुनरेषा खलु मया निर्घृणयेह निगडे संयमिता सागरिका विपद्यते । तत्परित्रायत्वार्यपुत्रः । [अज्ज-

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turrets by means of its masses of flames; possessing an excessive heat indicated by its scorching the tops of the dense trees of the garden; rendering the pleasure-mound as dark as a water-bearing cloud owing to the settling down of smoke on it; and making the women-folk distressed by its blaze. [14]

136 *(All look stupefied)*

137 KING—How, fire in the hārem ! *(Rising hurriedly)* Fie ! Queen Vāsavadattā is burnt !

138 This rumour about the queen's being burnt at Lāvāṇaka which was afloat formerly,—to make that true, as it were, here has broken out this fire. [15]

139 VĀSAVADATTĀ—My lord, help, help !

140 KING—Ah ! How is it that the Queen though remaining by my very side was not noticed in my excessive flurry ! *(Holding the Queen's hand and embracing her)* My queen, take heart; take heart !

141 VĀSAVADATTĀ—My lord, I did not say that for my own sake. But poor Sāgarikā bound down with fetters by my cruel self, is perishing here, indeed. So let my husband save her.

उत्त, मए अत्तणो किदे ण भणिदं । किं उण एसा क्खु मए णिग्घिणाए इध णिअडे संजमिदा साअरिआ विवज्जेदि । ता परित्ताअदु अज्जउत्तो ।]

142 राजा — कथं देवि, सागरिका विपद्यते ! एष गच्छामि ।

143 वसुभूतिः — देव, किमिदमकारणमेव पतङ्गवृत्तिः क्रियते ?

144 बाभ्रव्यः — देव, युक्तमाह वसुभूतिः ।

145 विदूषकः — (राजानमुत्तरीये गृहीत्वा) भोः, मा खलु साहसं कुरु । [भो, मा क्खु साहसं करेहि ।]

146 राजा — (उत्तरीयमुत्सृज्य) अरे धिङ् मूर्ख ! सागरिका विपद्यते । किम् अद्यापि प्राणाः परिरक्ष्यन्ते ? (ज्वलनप्रवेशं नाटयित्वा धूमाभिभवं नाटयति)

147 विरम विरम वह्ने मुञ्च धूमानुबन्धं प्रकटयसि किमुच्चैरर्चिषां चक्रवालम् । बिरहहुतभुजाहं यो न दग्धः प्रियायाः प्रलयदहनभासा तस्य किं त्वं करोषि ॥

148 वासवदत्ता — कथं मम दुःखकारिण्या वचनादेवं व्यवसितमार्यपुत्रेण ? तदहमपि तमेवानुगमिष्ये । [कधं मम दुक्खभाइणीए वअणादो एव्वं ववसिदं अज्जउत्तेण । ता अहंपि तं जेव्व अणुगमिस्सम् ।]

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142 KING—How so, my queen ! Sāgarikā is perishing ! Here I go

143 VASUBHŪTI—Sire, why do you needlessly play the part of a moth ?

144 BĀBHRAVYA—Sire, Vasubhūti speaks aright.

145 VIDŪṢAKA—*(Seizing the king by his upper garment)* Ho ! Indeed do not act rashly !

146 KING—*(Dropping the upper garment)* Fie, you idiot ! Sāgarikā is perishing. Is life to be retained even now? *(Having acted entering into the fire and gesticulating oppression by smoke)*

147 Desist, desist O fire ! Give up the continuous rush of smoke Why do you display the circle of your flames soaring high ? What would you do unto me, a person who was not consumed even by the fire of separation from my beloved, the intensity of which (fire) was the same as that of the fire of universal destruction ? [16]

148 VĀSAVADATTĀ—How so ! On the words of me,—an evil

149 **विदूषकः** — (परिक्रम्याग्रतो भूत्वा) भवति, अहमपि ते पन्थोपदेशको भवामि । [भोदि, अहंवि दे पन्थोवदेसको होमि ।]

150 **वसुभूतिः** — कथं प्रविष्ट एव ज्वलनं वत्सराजः ! तन्ममापि दृष्टराजपुत्रीविपत्तेर्युक्तमिहैवात्मानमाहुतीकर्तुम् ।

151 **बाभ्रव्यः** — (सास्रम्) हा महाराज ! किमिदमकारणमेव भरतकुलं संशयतुलामारोपितम् ? अथवा किं प्रलापेन ? अहमपि भक्तिसदृशमाचरामि ।

152 (इति सर्वेऽग्निप्रवेशं नाटयन्ति)

153 **राजा** — (दक्षिणबाहुस्पन्दं निरूप्य) एतदवस्थस्य मम कुत एतत्फलम् ? (अग्रतोऽवलोक्य सहर्षोद्वेगम्) कथमासन्नहुतवहा वर्तते सागरिका ! तत्त्वरितमेनां संभावयामि ।

154 (ततः प्रविशति निगडसंयता सागरिका)

155 **सागरिका** — (समन्तादवलोक्य) आः ! समन्ततः प्रज्वलितो हुतवहोऽद्य

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doer,—my husband has resolutely acted thus! So, I too will follow him.

149 VIDŪṢAKĀ—*(Moving about and stepping forward)* Your Ladyship, I too will be your guide on the way.

150 VASUBHŪTI—How is it Vatsarājā has actually entered the fire! So, for me, by whom the calamity of the princess has been witnessed, it is proper to make an offering of myself into the fire just here.

151 BĀBHRAVYA—*(With tears)* Alas! Great king! How is it that the Bharata-race has been needlessly made to ascend the scales of uncertainty? Or, what is the use of raving? I too will act as befits my devotion. 152 *(All act entering into fire)*

153 KING—*(Marking the throbbing of his right shoulder)* Whence could there be the fruit of this to me who am in this plight! *(Looking in front; with joy and anxiety)* How is it that Sāgarikā is with fire close upon her! So I will rescue her quickly.

154 *(Then enters Sāgarikā bound with fetters)*

155 SĀGARIKĀ—*(Looking all round)* Ah! Fire, blazing in all directions, will bring about an end to all my suffering today, fortunately.

दिष्ट्या करिष्यति मे दुःखावसानम् ! [आः ! समन्तदो प्पज्जलिदो हुदवहो अज्ज दिट्ठिआ करिस्सदि मे दुक्खावसाणम् !]

156 राजा — (त्वरितमुपसृत्य) अयि प्रिये, किमद्यापि मध्यस्थतया वर्तसे ?

157 सागरिका —(राजानं दृष्ट्वात्मगतम्) कथमार्यपुत्रः ! तदेनं प्रेक्ष्य पुनरपि मे जीविताशा संवृत्ता । (प्रकाशम्)भर्तः, परित्रायस्व ![कधं अज्जउत्तो ! ता एदं पेक्खिअ पुणोवि मे जीविदासा संवुत्ता । ...भट्टा, परित्ताहि !]

158 राजा — भीरु, अलं भयेन ।

159 मुहूर्तमपि सह्यतां बहुल एष धूमोद्गमो

160 (अग्रतोऽवलोक्य) हहा धिगिदमंशुकं ज्वलति ते स्तनात्प्रच्युतम् !

161 (विलोक्य) मुहुः स्खलसि किं ? (निरूप्य) कथं निगडसंयतासि !

162 (परिकरं बध्वा) द्रुतं

नयामि भवतीमितः प्रियतमेऽवलम्बस्व माम् ॥ १७ ॥

163 (कण्ठे गृहीत्वा निमीलिताक्षः स्पर्शसुखं नाटयन्) अहो क्षणादपगतोऽयं मे संतापः ! प्रिये, समाश्वसिहि !

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156 KING—*(Hurriedly going near)* Ah dear ! Why do you stand with indifference even now ?

157 SĀGARIKĀ—*(Seeing the king, to herself)* How so, it is my lord ! On seeing him, desire for life has come to me once again. *(Aloud)* My lord, rescue me !

158 KING—Timid girl, do away with fear.

158 Just for a moment let this thick effusion of smoke be borne

160 *(Looking in front)* Alas, alas ! This garment fallen from your breast has caught fire !

161 *(Observing)* Why do you stumble so often ? *(Marking closely)* Oh, are you bound with fetetrs ! *(Girding up his loins)*

162 Quickly I will bear you away from here. Hold on to me, O dearest ! [17]

163 *(Clasping her by the neck; acting with eyes closed the pleasure of touch)* Oh ! My torment has disappeared in a moment ! Cheer up, darling, cheer up !

164 व्यक्तं लग्नोऽपि भवतीं न धक्ष्यति हुताशनः ।
यतः संतापमेवायं स्पर्शस्ते हरति प्रिये ॥ १८ ॥

165 (अक्षिणी समुन्मील्य निरीक्ष्य च) अहो महदाश्चर्यम् !
क्वासौ गतो हुतवहः ? तदवस्थमेतत्
अन्तःपुरम् ! (वासवदत्तां दृष्ट्वा) कथमवन्तिनृपात्मजेयम् !

166 वासवदत्ता —(राज्ञः शरीरं परामृशन्ती सहर्षम्) दिष्ट्या अक्षतशरीर आर्यपुत्रः ! [दिट्ठिआ अक्खदसरीरो अज्जउत्तो ।]

167 राजा — बाभ्रव्य एषः —

168 बाभ्रव्यः — देव, पुनरुच्छ्वसिताः स्मः !

169 राजा — वसुभूतिरयं —

170 वसुभूतिः — विजयतां महाराजः !

171 राजा — वयस्यः

172 विदूषकः —जयतु जयतु भवान् । [जेदु जेदु भवम् ।]

173 राजा —(विचिन्त्य सवितर्कम्)
स्वप्ने मतिर्भ्रमति किं न्विदमिन्द्रजालम् ॥ १९ ॥

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164 Obviously the fire will not burn you though he catches you; for, this touch of you, O my beloved, removes heat itself

165 *(Opening the eyes and looking)* Oh, a great marvel !

Where is that blazing fire? This harem is in the same state (as before) ! *(Seeing Vāsavadattā)* How ! This is the daughter of the king of Avanti !

166 VĀSAVA.—*(Feeling the king's body, with joy)* Luckily, my husband has his body uninjured !

167 KING—This is Bābhravya !

168 BĀBHRA.—Sire, we have come back to life once again.

169 KING—This is Vasubhūti !

170 VĀSUBHŪTI—Victory to the great king !

171 KING—(This is) my friend !

172 VIDŪṢAKA—Prosperity unto Your Honour !

173 KING—*(Reflecting, thoughtfully)* Is my mind roving in a dream, or is this a magical feat? [19]

174 **विदूषकः**—भो मा संदेहं कुरु। इन्द्रजालमेवेदम्। भणितं तेन दास्याः पुत्रेण इन्द्रजालिकेन यथा;—अवश्यमेव ममैकः खेलनको देवेन प्रेक्षितव्य इति। तत्तदेवैतत्। [भो मा संदेहं करेहि। इन्दजालं जेव्व एदं। भणिदं तेण दासीए पुत्तएण इन्दआलिएण जहा—अवस्सं जेव्व मम एक्को खेलणओ देवेण पेक्खिदव्वोत्ति। ता तं जेव्व एदं।]

175 **राजा**—देवि, इयं त्वद्वचनादस्माभिरिहाऽऽनीता सागरिका।

176 **वासवदत्ता**—(विहस्य) आर्यपुत्र, ज्ञातं सर्वम्। [अज्जउत्त, जाणिदं सव्वं।]

177 **वसुभूतिः**—(सागरिकां दृष्ट्वापवार्य) बाभ्रव्य, सुसदृशीयं राजपुत्र्याः।

178 **बाभ्रव्यः**—अमात्य, ममाप्येतदेव मनसि वर्तते।

179 **वसुभूतिः**—(प्रकाशं राजानमुद्दिश्य) देव, कुत इयं कन्यका ?

180 **राजा**—देवी जानाति।

181 **वसुभूतिः**—देवि, कुतः पुनरियं कन्यका ?

182 **वासवदत्ता**—अमात्य, एषा खलु सागरात्प्राप्तेत्युक्त्वाऽमात्ययौगन्धरायणेन मम हस्ते निक्षिप्ता। अत एव सागरिकेति शब्दायते। [अमच्च, एसा क्खु साअरादो पाविदेत्ति भणिअ अमच्चजोअन्धराअणेण मम हत्थे णिक्खित्ता। अदो एव्व साअरिआत्ति सद्दाईअदि]

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174 VIDŪṢAKA—Sir, have no doubt, This is purely magic. It was announced by that whore's son the magician, that one particular feat of his should necessarily be witnessed by Your Majesty. So, this is just that.

175 KING—Queen, this Sāgarikā was brought here by me on your word.

176 VĀSAVA.—*(Laughing)* All that is known, my husband.

177 VASUBHŪTI—*(Seeing Sāgarikā, aside)* Bābhravyā, this lady is very much like the princess.

178 BĀBHRAVYA—Minister, the same is in my mind too.

179 VASU.—*(Aloud, to the king)* Sire, whence is this maiden ?

180 KING—The Queen knows.

181 VASUBHŪTI—Queen, whence is this maiden ?

182 VĀSAVADATTĀ—Minister, she has been delivered into my hands by minister Yaugandharāyaṇa saying that she was

183 **राजा**—(स्वगतम्) कथं यौगन्धरायणेन न्यस्ता ! कथमसौ मामनिवेद्य किंचित्करिष्यति ?

184 **वसुभूतिः**—(अपवार्य) बाभ्रव्य, यथा सुसदृशी वसन्तकस्य कण्ठे रत्नमाला अस्या अपि सागरात्प्राप्तिः, तथा व्यक्तं सिंहलेश्वरस्य दुहिता रत्नावलीयम्। (इति उपसृत्य प्रकाशम्) आयुष्मति रत्नावलि राजपुत्रि, त्वमीदृशीमवस्थां गतासि !

185 **सागरिका**—(वसुभूतिं दृष्ट्वा सास्रम्) कथममात्यो वसुभूतिः ? [कधं अमच्चो वसुभूदी ?]

186 **वसुभूतिः**—हा हतोऽस्मि मन्दभाग्यः ! (इति भूमौ पतति)

187 **सागरिका**—हा तात ! हा अम्ब ! कुत्रासि ? देहि मे प्रतिवचनम्। [हा ताद ! हा अम्ब ! कहिंसि ? देहि मे पडिवअणम्।] (मोहमुपागता)

188 **वासवदत्ता**—(ससंभ्रमम्) कञ्चुकिन्, इयं सा मम भगिनिका रत्नावली ? [कञ्चुइ, इयं सा मम बहिणिआ रअणावली ?]

189 **बाभ्रव्यः**—देवि, इयमेव सा।

190 **वासवदत्ता**—(रत्नावलीमालिङ्ग्य) भगिनि, समाश्वसिहि समाश्वसिहि ! [बहिणी, समस्सस समस्सस !]

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got from the sea. Hence indeed she is called Sāgarikā.

183 KING—*(To himself)* How? Delivered by Yaugandharāyaṇa! Would he do anything without informing me?

184 VASUBHŪTI—*(Aside)* Bābhravya, since a very similar gem-necklace is on the neck of Vasantaka and this maiden also is got from the sea, clearly this is Ratnāvalī, daughter of the king of the Siṁhalas. *(Going near, aloud)* Long-lived princess Ratnāvalī! You are reduced to such a plight!

185 SĀGARIKĀ—*(Seeing Vasubhūti; with tears)* How? It is minister Vasubhūti!

186 VASU–Ah, unlucky as I am, I am wretched! *(Falls down)*

187 SĀGARIKĀ—Ah father! Ah mother! Where are you? Give me your reply. *(Swoons)*

188 VĀSAVA–*(In confusion)* Chamberlain, is this Ratnāvalī, that cousin of mine?

189 BĀBHRAYVA–Queen, she is the same.

191 **राजा** — कथमुदात्तवंशप्रभवस्य सिंहलेश्वरस्य विक्रमबाहोरात्मजेयम् !

192 **विदूषकः** —(स्वगतम्) रत्नावलीं दृष्ट्वा प्रथममेव ज्ञातं मया — न खलु सामान्यजनस्येदृशपरिच्छदो भवतीति। [रअणावलीं दिट्ठिआ पढमे एव्व जाणिदं मए — ण हु सामण्णजणस्स ईदिसो परिच्छदो होदित्ति ।]

193 **वसुभूतिः** —(उत्थाय) राजपुत्रि, समाश्वसिहि समाश्वसिहि ! नन्वियं ज्यायसी ते भगिनी दुःखमास्ते । तत्परिष्वजस्वैनाम् ।

194 **रत्नावली** — (समाश्वस्य राजानं तिर्यगवलोक्य स्वगतम्) कृतापराधा खल्वहं देव्यै न शक्नोमि मुखं दर्शयितुम्। [किदावराधा क्खु अहं, देवीए ण सक्कणोमि मुहं दंसेदुं ।] (इत्यधोमुखी तिष्ठति)

195 **वासवदत्ता** —(सास्रं बाहू प्रसार्य)एहि अतिनिष्ठुरे, इदानीं प्रियभगिनिके, स्नेहं दर्शय । (कण्ठे गृह्णाति । रत्नावली स्खलितं नाटयति । अपवार्य) आर्यपुत्र, लज्जेऽहमेतेनात्मनो नृशंसत्वेन । तल्लघ्वपनयास्या एतद्बन्धनम् । [एहि अदिणिठ्ठुरे, दाणिं पिअबहिणिए, सिणेहं दंसेहि । ... अज्जउत्त, लज्जेमि अहं इमिणा अत्तणो णिंससत्तेण । ता लहुं अवणेहि से एदं बन्धणं ।

196 **राजा** —(सपरितोषम्)यथाऽऽह देवी । (सागरिकाया बन्धनमपनयति)

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190 VĀSAVA— *(Clasping Ratnāvalī)* Sister, take heart !

191 KING—Is she then the daughter of Vikramabāhu, the Siṁhala king of high descent ?

192 VIDŪṢAKA—*(To himself)* On seeing the gem-necklace, even at the outset, it occurred to me that such an ornament would not belong to ordinary persons.

193 VASUBHŪTI—*(Rising)* Princess, take heart, take heart! In fact your elder sister here is miserable. So embrace her.

194 RATNĀVALĪ—*(Recovering; looking askance at the king; to herself)* With offence given indeed, I am not able to show my face to the queen. *(Remains with face cast down.)*

195 VĀSAVA—*(With tears, stretching out both her arms)* Come; show your affection, O most cruel, but now my dear sister. *(Embraces her by the neck. Ratnāvalī acts stumbling. Aside)* My lord, I am ashamed of this cruelty of mine. So, take off her fetters soon.

197 **वासवदत्ता** — आर्यपुत्र, अमात्ययौगन्धरायणेनैतावत्कालं दुर्जनीकृतास्मि, येन जानतापि न मे निवेदितम्। [अज्जउत्त, अमच्चजोअन्धराअणेन एत्तिअं कालं दुज्जणीकिदह्मि, जेण जाणन्तेण वि ण मे णिवेदिदम्।]

198 (ततः प्रविशति यौगन्धरायणः)

199 **यौगन्ध०**—देव्या मद्वचनाद्यदाभ्युपगतः पत्युर्वियोगस्तदा
सा देवस्य कलत्रसंघटनया दुःखं परं प्रापिता।
तस्याः प्रीतिमयं करिष्यति जगत्स्वामित्वलाभः प्रभोः
सत्यं दर्शयितुं तथापि वदनं शक्नोमि नो लज्जया ॥ २० ॥

200 (क्षणं विचिन्त्य) अथवा किं क्रियते ? ईदृशमत्यन्तमाननीयेष्वपि निरनुरोधवृत्तिः स्वामिभक्तिव्रतम्। (निरूप्य) अयं देवः। यावदुपसर्पामि। (उपसृत्य) जयतु जयतु देवः ! देव, क्षम्यतां यन्मयाऽनिवेद्य कृतम्।

201 **राजा** — कथय; किमनिवेद्य कृतम् ?

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196 KING—*(With great satisfaction)* As the Queen says.
(Removes Sāgarikā's fetters)

197 VĀSAVA—My lord, I have been made wicked by minister Yaugandharāyaṇa all this time, by whom, although knowing, nothing was given out to me.

198 *(Then enters Yaugandharāyaṇa)* YAUGANDHARĀYAṆA—

199 When separation from her husband was acquiesced in by the queen at my request, then it was that she was placed in discomfort by my arranging for the king's marrying another bride. It is true that the acquisition of the sovereignty of the world by her lord will give her joy; nevertheless, I am unable to show her my face out of shame. [20]

200 *(Reflecting for a moment)* Or what can be done? Such is the vow of devotion to one's master that it entails a course of disregard even towards those worthy of the highest respect. *(Noticing)* Here is His Majesty. I will approach him. *(Going near)* Prosperity, prosperity to my lord! Sire, let what was done without reporting (to you) be pardoned.

201 KING—Tell me; what was done without reporting?

[202] यौगन्धरायणः — करोत्वासनपरिग्रहं देवः । सर्वं विज्ञापयामि । (सर्वे राज्ञा सह यथास्थानमुपविशन्ति) देव, श्रूयताम् । येयं सिंहलेश्वरस्य दुहिता सा सिद्धेनाऽऽदिष्टा यथा 'योऽस्याः पाणिग्रहणं करिष्यति स सार्वभौमो राजा भविष्यति' इति । ततस्तत्प्रत्ययादस्माभिः स्वामिनोऽर्थे बहुशः प्रार्थ्यमानेनापि सिंहलेश्वरेण देव्या वासवदत्तायाश्चित्तखेदं परिहरता यदा न दत्ता—

[203] राजा — तदा किम् ?

[204] यौगन्धरायणः — (सलज्जम्) तदा लावाणिकेन वह्निना देवी दग्धेति प्रसिद्धिमुत्पाद्य तदन्तिकं बाभ्रव्यः प्रहितः ।

[205] राजा — यौगन्धरायण, ततः परं श्रुतं मया । अथेयं देवीहस्ते किमित्यनुचिन्त्य स्थापिता ?

[206] विदूषकः — भोः ! अनाख्यातमप्येतज्ज्ञायत एव यथा—अन्तःपुरगतामेनां यावदन्तःपुरगतो देवः सुखेन द्रक्ष्यिष्यति । [भो ! अणाचक्खिदं पि एदं

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[202] YAUGANDHARĀYAṆA—Let Your Majesty be seated. I will report everything. *(All sit down according to their positions)* Let your Majesty listen. Of this daughter of the king of Siṁhalas, it was predicted by a Siddha thus—'Whoever will accept her hand in marriage will become the paramount ruler of the whole world.' Then, through faith (in that prediction), although she was repeatedly sought for Your Highness by us, when she was not given by the lord of the Siṁhalas (who was thus) avoiding mental pain to the Queen,...

[203] KING— What then ?

[204] YAUGANDHARĀYAṆA—*(With humility)* Then, having spread a report that the Queen perished in the fire at Lāvāṇaka, Bābhravyā was sent to him.

[205] KING–Yaugandharāyaṇa, the furthur account has been heard by me. But with what intention was this lady (Sāgarikā) placed in the hands of the Queen ?

[206] VIDŪṢAKA—Oh, though untold, it can surely be known, that Your Highness, going into the harem, will easily behold her staying in the harem.

[222] नीतो विक्रमबाहुरात्मसमतां प्राप्तेयमुर्वीतले
सारं सागरिका तथा च भुवनप्राप्त्येकहेतुः प्रिया।
देवी प्रीतिमुपगता च भगिनीलाभाज्जिताः कोसलाः
किं नास्ति त्वयि सत्यमात्यवृषभे यस्मै करोमि स्पृहाम् ॥ २१ ॥

तथापीदमस्तु। [223] (भरतवाक्यम्)

[224] उर्वीमुद्दामसस्यां जनयतु विसृजन् वासवो वृष्टिमिष्टाम्
इष्टैस्त्रैविष्टपानां विदधतु विधिवत्प्रीणनं विप्रमुख्याः।
आकल्पान्तं च भूयात्समुपचितसुखः संगमः सज्जनानां
निःशेषं यान्तु शान्तिं पिशुनजनगिरो दुर्जया वज्रलेपाः ॥

(इति निष्क्रान्ताः सर्वे)

॥ इति इन्द्रजालिको नाम चतुर्थोऽङ्कः ॥

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[222] Vikramabāhu has been made to be my ally. This darling, Sāgarikā, the most precious one on the surface of the earth and the sole cause of the acquisition of the Earth together with the oceans, is gained. The Queen is filled with pleasure owing to the recovery of her sister, and the Kosalas have been conquered. What is not there (with me), when you–the best of ministers-are there, that I need long for?

Still, let there be this— [223] *Valediction*

[224] May Indra, pouring down the rains as wanted, make the earth yeild plenty of crops. May the eminent Brahmins render gratification unto the gods through sacrifices duly performed. May the company of the good prevail till the deluge of the world, promoting happiness. And may the utterances of the wicked, which are like the indelible adamentine cement, come to a complete end. [22]

(Exeunt Omnes)

End of The Fourth Act

KNOWN AS

THE MAGICIAN

Index of Verses

जाणीअदि एव्व जह अन्तेउरगदा एदं जाव अन्तेउरगदो देवो सुहेण दंसइस्सदि]

207 **राजा** —यौगन्धरायण, गृहीतस्तेऽभिप्रायो वसन्तकेन ?

208 **यौगन्धरायणः** —यदाज्ञापयति देवः ।

209 **राजा** — इन्द्रजालिकवृत्तान्तोऽपि मन्ये त्वत्प्रयोग एव ?

210 **यौगन्धरायणः** — अन्यथाऽन्तःपुरे बद्धाया अस्याः कुतो देवे । दर्शनम् ? अदृष्टायाश्च वसुभूतिनः कुतः परिज्ञानम् ।(विहस्य) परिज्ञातायाश्च भगिन्याः संप्रति यथा करणीयं तत्र देवी प्रमाणम् ।

211 **वासवदत्ता** —(सस्मितम्)आर्य अमात्य, स्फुटमेव किं न भणसि यथा— आर्यपुत्रे प्रतिपादय रत्नावलीमिति ? [अज्ज अमच्च, फुडं एव्व किं ण भणासि जहा— अज्जउत्ते पडिवादेहि रअणावलीं त्ति ?

212 **विदूषकः** —भवति, सुष्ठु त्वया ज्ञातोऽमात्यस्याभिप्रायः । [भोदि, सुट्ठु तुए जाणिदो अमच्चस्स अभिप्पाओ ।]

213 **वासवदत्ता** —(हस्तं प्रसार्य) एहि रत्नावलि, एहि । एतावदपि तावन्मे भगिनिकानुरूपं भवतु [एहि रअणावलि, एहि; एत्तिअं वि दाव मे बहिणिआणुरूव

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207 KING— Yaugandharāyaṇa, has your intention been grasped by Vasantaka?

208 YAUGANDHARĀYAṆA—As Your Majesty says.

209 KING—The magician's affair also, I suppose, is your own devising.

210 YAUGANDHARĀYAṆA—Otherwise, fettered as she was in the harem, how could she be seen by Your Majesty? If unseen, how could she be recognised by Vasubhūti? *(Smiling)* Now that she has been recognised, the queen shall be the sole authority as to how to deal with her (cousin) sister.

211 VĀSAVA–*(With a smile)* Honourable Minister, why don't you say clearly—'Give Ratnāvali to your husband'?

212 VIDŪṢAKĀ— Your Ladyship, the minister's intention is very well grasped by you!

213 VĀSAVADATTĀ–*(Stretching her hand)* Come, Ratnāvalī, come here. Let there be this much at least befitting a sister.

मोदु ।] (रत्नावलीं स्वकीयैराभरणैरलंकृत्य हस्ते गृहीत्वा राजानमुपसृत्य) आर्यपुत्र, प्रतीच्छैतां रत्नावलीम् । [अज्जउत्त, पडिच्छ एदं रअणावलीम्]

214 राजा–(सहर्षं हस्तौ प्रसार्य) को देव्याः प्रसादो न बहु मन्यते ? (सागरिकां गृह्णाति)

215 वासवदत्ता —आर्यपुत्र, दूरे खल्वेतस्या नाभिकुलम् । तत्तथा कुरु यथा बन्धुजनं न स्मरति । [अज्जउत्त, दूरे क्खु एदाए ण्णाभिउलम् । ता तह करेदु जह बन्धुजणं ण सुमरेदि ।] (इति समर्पयति)

216 राजा — यथाऽऽज्ञापयति देवी ।

217 विदूषकः —(सहर्षं नृत्यति) पृथ्वी खल्विदानीं हस्ते गता प्रियवयस्यस्य ! [पुहवी क्खु दाणिं हत्थे गदा पिअवअस्सस्स !]

218 वसुभूतिः — राजपुत्रि, वासवदत्तां प्रणामेनार्चय । (रत्नावली तथा करोति)

219 बाभ्रव्यः — देवि, स्थाने देवीशब्दमुद्वहसि ।

220 यौगन्धरायणः —इदानीं सफलपरिश्रमोऽस्मि संवृत्तः । देव, तदुच्यतां किं ते भूयः प्रियं करोमि ।

231 राजा — किमतःपरमपि प्रियमस्ति ? यतः

(Decking Ratnāvalī with her own ornaments, taking her by the hand, and going near the king) My lord, accept this Ratnāvalī.

214 KING —*(Joyfully stretching both his hands)* Which favour of the queen is not esteemed? *(Takes Sāgarikā by the hand)*

215 VĀSAVADATTĀ—My husband, her kinsmen are indeed far off. So deal with her in such a way that she will not yearn after her relatives. *(Offers her)*

216 KING—As the queen says.

217 VIDŪṢAKA–*(Dances joyfully)* The whole world has indeed come now into the hands of my dear friend!

218 VASUBHŪTI—Princess, pay homage to Vāsavadattā by bowing down to her. *(Ratnāvalī does so)*

219 BĀBHRAVYA—Queen, quite worthily do you bear the title 'Queen'.

220 YAUGANDHARĀYAṆA–My labours have now borne fruit. Sire, say what further good shall I do you?

221 KING— Is there any desirable thing beyond this? For—

Note ;— The following are Prākṛt Verses —

i 14, 15, 16; ii 1; iv 7, 8, 9, 10.

Note :—The figure at the end of each line indicates the number of the para in which the line occurs

ACT ONE

अहो प्रमादः परिजनस्य 78
एवं निष्पन्नप्रायमपि प्रभुप्रयोजनं न मे धृतिमावहति 13
कथमुत्सवापहृतचेतोभिरस्माभिः संध्यातिक्रमोपि नोपलक्षितः 103
कष्टः खलु भृत्यभावः 18
दृष्टोपि पुनः प्रेक्षितव्यः 97
दृष्टं यद् द्रष्टव्यम् 97
द्वीपादन्यस्मादपि मध्यादपि जलनिधेर्मध्यात् ।
आनीय झटिति घटयति विधिरभिमतमभिमुखीभूतः ॥ 14
ननु वक्तव्यमुत्सवादुत्सवान्तरमापतितम् 58
नन्वाज्ञापयतीत्येव रमणीयं, विशेषतोऽद्य मदनमहोत्सवे 55
नर्तितोऽस्मि; नहि नहि; क्रीडित्वा पलायितोऽस्मि 60
मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः 8
मधुरोयमासां निर्भरः क्रीडारसः 40
स्वेच्छाचारी भीत एवास्मि भर्तुः 19

ACT TWO

अचिन्त्यो हि मणिमन्त्रौषधीनां प्रभावः 38
अनन्यसदृशप्रभावो मन्ये देवतायाः 2
अन्यथा कोऽन्यः कुसुमचापव्यपदेशेन निह्नूयते 71
अन्याथा मा संभावय 73
अयि,...अद्यापि न विरमसि ? 145
अयि ऋजुके, एतस्य वक्रभणितानि न जानासि 179
अलमन्यथा शङ्कया 176
अस्त्यत्रावकाशो नः कुतूहलस्य 59
अहो ते निपुणत्वम् ! 12

ACT THREE

ACT FOUR

DRAMATIC TERMS

नान्दी— नन्दन्ति देवा अत्र, इति नान्दी। Thus Nāndi is the praise of a deity at the commencement of any rite or observance, In dramas, it is the benedictory verse or verses recited at the very beginning.

Def: देवद्विजनृपादीनामाशीर्वचनपूर्विका ।
नन्दन्ति देवता यस्यां तस्मान्नान्दीति कीर्तिता ॥

प्रस्तावना (or **स्थापना** or **आमुखम्**) — Prologue,

This is a dialogue at the very commencement of tbe play, between the stage manager and the Nati or some other actor. A musical entertainment is also part of this prologue. The purpose of the prologue is to attract the attention of the audience and then to acquaint them with the qualifications of the author of the play and to introduce the main incidents of the play. This prologue is of five kinds.

Def: नटी विदूषको वापि पारिपार्श्वक एव वा ।
सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥
उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः ॥

पताकास्थानकम् — The intimation of an episodical incident in a drama, when instead of the thing thought of or expected another of the same character is brought in by some unexpected circumstance.

Def: यत्रार्थे चिन्तितेऽन्यास्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते ।
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥

विष्कम्भकः — An interlude between the acts of a drama and performed by one or more characters, middling or inferior, who connect the story of the drama and the subdivisions of the plot by briefly explaining to the audience what has occurred in the intervals of the acts, or what is likely to happen later on. (V.S.A)

This Viṣkambhaka is of two kinds—pure and mixed. It is pure or *S'uddhaviṣkambhaka* if the characters taking part in it are middling *(Madhyamapātras)* and hence speaking Sanskrit. It is mixed or *Mis'raviṣkambhaka* if the characters are *Nīca* or low and hence speaking Prākṛt.

Def: वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कंभ आदावङ्कस्य दर्शितः ॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात् स तु संकीर्णो नीचमध्यमकल्पितः ॥

प्रवेशकः — 'The introducer', an interlude acted by inferior characters (such as servants, buffoons etc.) for the purpose of acquainting the audience with events not represented on the stage, but a knowledge of which is essential for the proper understanding of what follows. In other respects it is like the Vishkambaka; but never occurs at the beginning of the first act or at the end of the last act.

Def: प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कंभके यथा ॥

पञ्चसन्धयः — Five divisions or joints in a drama. Viz.— मुखम्, प्रतिमुखम्, गर्भः, विमर्शः or अवमर्शः, निर्वहणम् or उपसंहारः.

पञ्च अर्थप्रकृतयः – Five leading 'sources' of the grand object in a drama. Viz.— बीजम्, बिन्दुः, पाताका, प्रकरी, कार्यम्.

METRE

Every Sanskrit stanza consists of four pādas each of which is regulated by the number of syllables i.e. *Varṇas*, or by the syllabic instants i.e. *Mātrās*. A syllable is a vowel with or without one or more consonants. The syllable is short *(laghu)* when the vowel thereof is short; it is long *(guru)*, when the vowel is long. But if a short vowel precedes an anusvāra, or visarga, or a conjunct consonant, it becomes *guru*.

1. लघु—अ, इ, उ, ऋ, ऌ occurring independently, or along with consonants as in त, कि, पु, सृ etc, are *laghus* (short syllables).

2. गुरु — (a) आ, ई, ऊ, ॠ, ॡ, ए, ऐ, ओ, औ occurring independently or along with consonants are *gurus* (long syllables)

(b) The short syllables such as अ in अं, क in कः etc. and प in पद्म, वि in विश्व etc. are *gurus*.

N.B. The last syllable of a *pāda* can be treated as short or long according to the exegence of the metre, irrespective of the natural length of the syllable. A *laghu* is denoted by the symbol ⏑ and a *guru* by —. A laghu is treated as one syllabic instant, i.e. one *mātrā*, and a guru as two *mātrās*.

TWO KINDS OF VṚTTAS — If a metre is regulated by the number of mātrās in each of its pādas, then it is called a Mātrā vṛtta. If it is regulated by the varṇas (syllables), then it is styled a varṇa vṛtta.

Varṇavṛttas are again of three kinds—1 Sama, 2 Ardhasama and 3. Viṣama. The number, length and order of the syllables are the same in all the pādas of the Samavṛttas. In the case of the Ardhasamavṛttas, the first pāda agrees with the third and the second pāda with the fourth, in respect of the number, length and order of the syllables. But in the case of a Viṣamavṛtta each pāda has its own scansion and there is no agreement either in the number or the order of the syllables of the different pādas.

THE EIGHT GAṆAS -- In the case of Varṇavṛttas, each pāda is divided into units of three syllables, called gaṇas. There are eight different varieties of gaṇas according to the different combinations of the long and short syllables.

आदिमध्यावसानेषु **यरता** यान्ति लाघवम् ।
भजसा गौरवं यान्ति **मनौ** तु गुरुलाघवे ॥

य गण ◡ — —	भ गण — ◡ ◡
र गण — ◡ —	ज गण ◡ — ◡
त गण — — ◡	स गण ◡ ◡ —
म गण — — —	न गण ◡ ◡ ◡

Metrical Analysis

A. MĀTRĀVṚTTA OR JĀTI

आर्या— (14) i. 7, 20, 22, 25; ii. 1, 8, 11, 18; iii. 10, 12; iv. 7, 8, 9, 10.

Def: यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीयेऽपि ।
अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

First and third pādas have 12 mātras; the second has 18 and the fourth. 15 (laghu = 1 matra; guru = 2 mātras)

द्विपदी— (2) i 14, 15.

Def: भवेद्द्विपदिका गीतिभरतेन प्रकीर्तिता ।
युक्ता चतुर्भिश्चरणैस्त्रयोदशकलात्मकैः ॥

(13 mātrās or kalās in each of the four pādas)

गीतिः— (1) i 16.

Def: आर्या पूर्वार्धसमं द्वितीयमपि भवति यत्र हंसगते ।
छन्दोविदस्तदानीं गीतिंताममृतवाणि भाषन्ते ॥

(12 mātrās in the 1st & 2nd and 18 in the 3rd & 4th pādas)

B. VARṆAVṚTTAS

1. **शार्दूलविक्रीडितम्** —(25) i 1, 2, 3, 6, 10, 12, 18, 24, 26, ii 3, 4, 5, 10, 20; iii 1, 3, 11, 13, 18, 19; iv 1, 6, 12, 20, 21.

Def: सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम्

– – – | ⏑ ⏑ – | ⏑ – ⏑ | ⏑ ⏑ – | – – ⏑ | – – ⏑ | –

म स ज स त त गुरु

2. **स्रग्धरा** —(11) i 4, 11, 17, 19; ii 2; iii 5, 8; iv 5, 11, 14, 22.

Def: म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्

– – – | – – ⏑ | – ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ – – | ⏑ – – | ⏑ – –

म र भ न य य य

3. **अनुष्टुप्** —(10) i *23* ii *6, 9, 17* iii *2, 7a, 16* iv *4, 15, 18.*

Def: पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
गुरु षष्ठं तु पादानां चतुर्णां स्यादनुष्टुभि ॥

[8 syllables in each of the four pādās. 5th is short and 6th long in each pāda. 7th is short in the 2nd 4th pādas.]

4. **वसन्ततिलका** —(9) i *9, 13, 21;* ii *16;* iii *6, 14;* iv *2, 3, 19.*

Def: उक्ता वसन्ततिलका तभजाजगौ गः

Scan: – – ⏑ | – ⏑ ⏑ | ⏑ – ⏑ | ⏑ – ⏑ | – –

त भ ज ज 2 gurus

5. **शिखरिणी** —*(6) ii 12, 19; iii 4, 7, 15; iv 13.*

Def: रसैरुद्रैश्छिन्ना यमनसभला गः शिखरिणी

Scan: ⏑ – – | – – – | ⏑ ⏑ ⏑ | ⏑ ⏑ – | – ⏑ ⏑ | ⏑ –

य म न स भ लघु गुरु

6. **मालिनी** —(3) ii 13; iii 17; iv 16.

Def: ननमयययुतेयं मालिनीभोगिलोकैः

Scan; ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – – – | ⏑ – – | ⏑ – – |

न न म य य

7. पृथ्वी —(2) ii 15; iv 17.

Def: जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः ।

Scan: ⏑ – ⏑ | ⏑ ⏑ – | ⏑ – ⏑ | ⏑ ⏑ – | ⏑ – – | ⏑ —

ज स ज स य लघु गुरु

8. उपजाति — (1) ii 14 (A combination of इन्द्रवज्रा & उपेन्द्रवज्रा)

Def: स्यादिन्द्रवज्रा ततजास्ततो गौ । } अनयोः
उपेन्द्रवज्रा जतजास्ततो गौ । }

Scan: इन्द्रवज्रा — – – ⏑ | – – ⏑ | ⏑ – ⏑ | – –

त त ज गुगु

उपेन्द्रवज्रा — ⏑ – ⏑ | – – ⏑ | ⏑ – ⏑ | – –

ज त ज गु गु

[In उपजाति, one or more pādas conforming to the definition of इन्द्रवज्रा coexists with the remaining pādas conforming to the definition of उपेन्द्रवज्रा]

9. पुष्पिताग्रा —(1) i 5 (an अर्धसमवृत्त)

Def: अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा ।

1st & 3rd pādas ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ – | ⏑ – –

न न र य

2nd & 4th pādas ⏑ ⏑ ⏑ | ⏑ – ⏑ | ⏑ – ⏑ | – ⏑ – | –

न ज ज र गुरु

10. प्रहर्षिणी — (1) ii 7

Def: म्याशाभिर्मनजरगाः प्रहर्षिणीयम् ।

Scan: – – – | ⏑ ⏑ ⏑ | ⏑ – ⏑ | – ⏑ – | —

म न ज र गुरु

11. शालिनी —(1) i 8

Def: मात्तौ गौ चेच्छालिनी वेदलोकैः ।

Scan: – – – | – – ⏑ | – – ⏑ | – –

म त त गुरु गुरु

12, हरिणी — (1) iii 9

Def: न समरसला गः षड्वेदैर्हयैर्हरिणी मता

⏑⏑⏑ | ⏑⏑⏑ – | – – – | – ⏑ – | ⏑⏑ – | ⏑ –

न स म र स लघु गुरु

[In the Ratnāvalī there are 8 Prākrit & 80 Sanskrit stanzas, making a total of 88. Of these 17 are regulated by mātras and 71 by varṇas]

Rhetorical Table

अतिशयोक्तिः i 12

अनुगुणः i 8

अनुप्रासः i 4; iv 6 छेकानुप्रासः i 9

अपह्नुतिः ii 17; iii 11

अप्रस्तुतप्रशंसा i 7

अर्थान्तरन्यासः iii 15

असङ्गतिः iii 16

उत्प्रेक्षा i *10*, *11*, *17*, *18*, *19*, *22*, *23*, *26*; ii *9*, *10*, *11*, *15*; iii *5*, 6; iv *1*, *2*, *5*, *14*, *15* (श्लेषाश्रया) i *13*, *20*; ii *4*; iii *12*

उपमा i *5*, *21* (with प्रक्रमभङ्गदोष), *25*; iii *11*; iv *4*, *12* (श्लेषाश्रया) i 9, 24; ii 8, *18*

काव्यलिङ्गम् i *1*, *10*

प्रतिवस्तूपमा iii *10*

प्रतीपः iii *12*

प्ररोचना i 6

रूपकम् (परंपरितम्) iii 14

विलोभनम् i 24

व्यतिरेकः iv 16

श्लेषः i 3

समासोक्तिः iii 6

स्वभावोक्तिः i 2; ii 2, 3; iii 4, 7

NOTES

रत्नावलीम् अधिकृत्य कृता नाटिका — रत्नावलीनाटिका. Nāṭikā is a short play in four Acts. According to the Sāhityadarpaṇa, it should be based on an invented love story and abound in female characters. Its hero should be a king of the *dhīralalita* type and the heroine a maiden belonging to a royal family, coming freshly under the influence of love. Cf:—

नाटिका क्लृप्तवृत्ता स्यात् स्त्रीप्राया चतुरङ्किका ।
प्रख्यातो धीरललितस्तत्र स्यान्नायको नृपः ॥
स्यादन्तःपुरसंबद्धा संगीतव्यापृताथ वा ।
नवानुरागा कन्यात्र नायिका नृपवंशजा ॥
संप्रवर्तेत नेतास्यां देव्यास्त्रासेन शङ्कितः ।
देवी भवेत्पुनर्ज्येष्ठा प्रगल्भा नृपवंशजा ॥
पदे पदे मानवती तद्वशः संगमो द्वयोः ।
वृत्तिः स्यात्कैशिकी स्वल्पविमर्शाः संधयः पुनः ॥

The Ratnāvali satisfies all these conditions and thus is a typical Nāṭikā.

ACT ONE

The play begins with five Nāndi (benedictory) verses. Some Mss. have only three and some others only four verses, omitting the third and the fifth. As the major number of Mss. adopt all the five verses, it is not right to reject any of them as not genuine. It must be noted here that Sanskrit plays generally have only one or two Nāndi verses and rarely more than this number. नान्दी is usually a मङ्गलश्लोक. This मङ्गल is to avert all impediments and secure success in the undertaking by invoking some deity. Hence it can be कायिक–physical, वाचिक-verbal, or मानसिक–mental. From the material point, it can be classed as 1. आशीः–benedictory. 2. नमस्क्रिया-paying homage to a deity, and 3. वस्तुनिर्देश—referring to a

sublime object, or mention of some word or letter that is auspicious. The Nāndī s'loka of this drama is of the आशीः type.

St 1. Pārvatī held some flowers in her hands and wished to place them as an offering on the lofty head of S'iva, who was in Samādhi. So she raised herself on the tips of her toes, several times; but each time the weight of her breasts brought her down. In the meantime S'iva's samādhi was over. On opening his eyes, being attracted by the charms of Parvati's developed limbs, Siva cast wistful eyes on her. At this Pārvatī felt abashed, was thrilled with a feeling of love and at the same time shook nervously. The result was, the offering of flowers she held in her hands dropped down, not on S'iva's head, but, between Siva and herself.—May that offering of flowers protect you !

Similar are the Nāndī s'lokas of the Mudrārākṣasa, Mālatimadhava, Venīsaṁhāra etc. where something connected with the deities of the author's choice is invoked to grant protection. The word तदाराधने in this stanza suggests the occasion, Pārvati attended to the service of S'iva during his penance on the Himalayas, after he had lost Satī.

गिरिजया (शंभोः शिरसि ईहितः, विश्लिष्यन् अन्तरे) क्षिप्तः कुसुमाञ्जलिः वः पातु is the principal clause. वः is the objective plural of युष्मद् referring to the spectators. पातु 3rd person sing. of the Imperative (लोट्) of पा, 2nd conjugation. It is Benedictive in significance here. The कुसुमाञ्जलि was — शंभोः शिरसि ईहितः (किंतु) विश्लिष्यन् अन्तरे क्षिप्तः — sought to be offered on the head of S'iva, (but) fell down scattered (between them) in the middle. Here अन्तरे is taken to mean 'in the middle' before reaching its destination, by some, and 2. 'between S'iva and Pārvati' by some others. क्षिप् + त & ईह् + त yield. क्षिप्त & ईहित past participial forms of the respective roots. Note that क्षिप्

is a root of the अनिट् group, ईह् of the सेट् group. विश्लिष्यन्–present participle form of वि+श्लिष् (=to disunite). Note that श्लिष् (=embrace) has its sense changed totally by the उपसर्ग वि. Cf:— उपसर्गेण धात्वर्थो बलादन्यत्र नीयते । प्रहाराहारसंहारविहारपरिहारवत् ॥ पादाग्रस्थितया etc. qualify गिरिजया । मुहुः पादाग्रस्थितया— Girijā repeatedly stood on the tips of her toes to raise her height to reach the lofty head of S'iva; but स्तनभरेण नम्रताम् आनीतया—she was brought down to a stooping posture by the weight of her breasts. This indicates the well developed state of her limbs. शंभोः सस्पृहलोचनत्रयपथं यान्त्या also qualifies गिरिजया । शं (=सुखं happiness, well-being) भावयति (=उत्पादयति) इति शंभुः । स्पृहया सह वर्तेत इति सस्पृहं; लोचनानां त्रयं लोचनत्रयं; सस्पृहं च तत् लोचनत्रयं च – सस्पृहलोचनत्रयं; तस्य पन्थाः–सस्पृह......पथः; तम् । Note:–The word पथिन् at the end of a compound changes its form to पथ. Vide: ऋक्पूरब्धूः पथामानक्षे Pāṇini. ह्रीमत्या — ह्रीः (=bashfulness) अस्या अस्ति इति, ह्रीमती; तया qualifies गिरिजया । 1. सपुलकं–स्वेदोद्गम + उत्कम्पया — when S'iva cast wistful eyes on Pārvati, there was a reciprocation of feeling on her part also; hence the involuntary manifestations of the feeling in the form of horripilation, perspiration and tremor, which are only three out of the eight सात्विकभावाs of श्रृङ्गार । Cf: स्तंभः स्वेदोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः। वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्विकास्स्मृताः

Note— Some commentators have tried to trace in these Benedictory verses, indications of the subject matter of the play. Thus this first verse is held to indicate the 'worship of Cupid' and the offering of *Puṣpāñjali* by Sāgarikā in Act I.

St 2. This refers to the first meeting of S'iva and Pārvati after their marriage. (नवे संगमे) हसता हरेण श्लिष्टा गौरी वः शिवाय अस्तु—May Gauri embraced by the smiling Hara (at the very first meeting) be for your good ! औत्सुक्येन etc. — उत्सुकायाः

भावः औत्सुक्यं तेन कृतत्वरा. Gauri hastened forth in eagerness; but सहभुवा ह्रिया व्यावृर्तमाना – turning aside through her innate bashfulness. सह भवतीति – सहभूः, inborn. सहभुवा in this line can equally apply to औत्सुक्येन also. व्यावर्तमाना is the present part. of वि+आ+वृत् (Atm). तैस्तैः... पुनः — Gauri was however made to face Hara once again by her kinswomen with several persuasive words. तैः तैः – several; different. बन्धुवधूजनस्य – बन्धवश्च ताः वध्वश्च, तासां जनः, तस्य. बन्धु = 1. beloved 2. relative. जनः (a collective noun)=समूहः. अभिमुख्या भावः – आभिमुख्यं, the state of standing in front. दृष्ट्वा अग्रे परं (वरं) आत्तसाध्वसरसा — Seeing S'iva (her husband) before her, she was filled with the (रस) emotion of fear. साध्वस – fright; साध्वस एव रसः । or साध्वस च रसश्च, साध्वसरसौ; ie. fear and (रस) joy. परं = शिवं; the other reading is वरं – husband. आत्त – past participle of आ+दा. Cf. अच उपसर्गात्तः P 7-4-47 । संरोहत्पुलका – संरोहन् पुलकः यस्याः सा – – She experienced a thrill all over her limbs. This thrill or रोमाञ्चविक्रिया (= horripilation) is the first outward indication of love. हसता – S'iva smiled, being amused at the embarrassment of Pārvati and embraced her. श्लिष्टा - (श्लिष् + त) feminine.

Note – 1. This verse is quoted in Kāvyaprakās'a VII under Kārikā 15 to illustrate that the actual mention of a व्यभिचारिभाव, when not suggested by an अनुभाव, does not become a fault. In the above verse, the व्यभिचारिभाव namely औत्सुक्य cannot be represented by the अनुभाव namely त्वरा, as it may be due to anger or other feelings. Hence the actual mention of the word औत्सुक्य expressive of the व्यभिचारिभाव is necessary and thus no fault.

2. The figure of speech is Svabhāvokti; but some think that there is Samāsokti (although Kāvya-prakās'a insists on the epithets having a double meaning for this figure).

3. This verse is taken to indicate the first meeting of

Sāgarikā and Udayana, and the former's nervousness on that occasion, in Act II.]

St 3. This verse is considered an interpolation by some. The verse has a double application with reference to — 1 S'iva and Pārvati and 2. Kṛshṇa and Lakshmi. Construe-

1. "पुरा मदर्थे मकरध्वजेन त्वत्तः मथनं संप्राप्तम् । तत्, हे निर्लज्ज ! मम पुरः बहुमार्गगां वोढुं तव युक्तम् ? हे कृष्णकण्ठ ! ग्रहं मुञ्च; स्वभावकुटिलां ताम् एव अनुनय" — इति यम् अद्रितनया आह, सः वः पायात् ॥

2. "पुरा ... युक्तम् ? हे कृष्ण ! कण्ठग्रहं मुञ्च; भावकुटिलां तामेवानुनयस्व', इति यं लक्ष्मीः आह, सः वः पायात् ॥

पुरा etc. With reference to Pārvati मकरध्वजेन means 'with the Shark-bannered Cupid' and the allusion is to S'iva's burning Cupid when he attempted to make S'iva fall in love with Pārvati. With reference to Lakshmi, मकरध्वज means the Fish bannered ocean; and the allusion is to the churning of the (milk) ocean when along with other gems, Lakshmi came out and was married to Vishṇu. For the 14 gems got out of the churning. Cf: लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमाः गावः कामदुधा सुरेश्वरगजः रंभादिदेवाङ्गनाः । अश्वः सप्तमुखः विषं हरिधनुः शङ्खोऽमृतश्चाम्बुधेः रत्नानीह चतुर्दश (प्रतिदिनं कुर्यात्सदा मङ्गलम्) ॥ मथनं = 1. destruction, 2. churning. मदर्थे = 1. on my account 2. for my sake. तत् युक्तं etc.— तत् – Such being the case. युक्तं – it befits you! Note that this has to be read with a *Kāku* (change in the voice), to imply that it is not युक्त. बहुमार्गगाम् = 1. Gangā (त्रिपथगा); 2. Earth. Gangā (river) is wellknown as flowing in three regions viz. heaven, earth and pātāla. S'iva is usually spoken of as always having Gangā on his crest, along with the crescent moon. भूमि is also usually spoken of as having many husbands (different kings) and hence unchaste. The reference in the line is to Vishṇu's bearing up the Earth on his tusks in the Varāha Avatāra. Mr Kāle

takes the word to refer to the Kubjā (सैरन्ध्री) the female servant of Kamsa, whom Kṛshna held by the hand and chin and stepped over her, in order to make her straight. Some others take the word to refer to Sarasvatī. (स्व) भावकुटिलां – crooked by nature, or going in a zig zag manner. अनुनय and अनुनयस्व are Imp. 2nd person singular of अनु + नी in the Parasmai & Atm. resply. कृष्णकण्ठग्रहं etc. should be read as कृष्ण-कण्ठ ! ग्रहं मुञ्च with refernce to S'iva (नीलकण्ठ) ; and as कृष्ण ! कण्ठग्रहं मुञ्च with reference to Vishṇu. ग्रहं, कण्ठग्रहं both mean 'embrace', here. मुञ्च – Imp. 2nd person sing. of मुञ्च् parasmai. आह – Present 3rd per on sing. of ब्रू 2nd conj. parasmai; used here in the sense of the past. Note ब्रू has an alternative conjugation in the present — 1. आह – आहतुः – आहुः । आत्थ – आहथुः – ब्रूथ । ब्रवीमि – ब्रूवः – ब्रूमः ।। or 2. ब्रवीति – ब्रूतः – ब्रुवन्ति ब्रवीषि – ब्रूथः – ब्रूथ । rest as above. पायात् – Benedictive 3rd person sing. of पा.

The figure of speech here is श्लेष. The verse is taken to indicate the queen's upbraiding the king on seeing him holding the hand of Sāgarika in Act III.

St 4. Here S'iva is represented as describing to his wife Pārvati, what actually took place when he destroyed the sacrifice of Daksha. [Allusion: Daksha once began to perform a sacrifice on a grand scale. He invited all gods and sages to the sacrifice, but purposely omitted to invite S'iva (the husband of his own daughter Sati) as he had a very poor opinion of him in view of his uncouth figure and loathsome practices. Sati, however, went to the sacrifice uninvited. But on seeing her father speak to his guests tauntingly about her husband, she was exasperated and threw herself into the sacrificial fire and perished. On hearing this terrible news, S'iva proceeded to the place of sacrifice and wreaked dire vengeance on Daksha.]

Construe:- "त्रयोऽपि अमी वह्नयः क्रोधेद्धैः त्रिभिः दृष्टिपातैः उपशमिताः त्रासार्ताः ऋत्विजः चपलगणहृतोष्णीषपट्टाः, अधः पतन्ति । दक्षः स्तौति; अस्य पत्नी करुणं विलपति; देवैः अपि विद्रुतं च ।" — इति मखमथनविधौ देव्यै शंसन्, आत्तहासः शिवः वः पातु ॥

इति...शंसन्...शिवः वः पातु is the principal clause, क्रोधेद्धैः etc. the three fires viz. गार्हपत्य, आहवनीय and दक्षिणाग्नि were completely extinguished by the glances of the three eyes (of S'iva) *set to blaze* with wrath; क्रोधेन इद्धाः, तैः । इन्ध्+क्त=इद्ध past part. Cf. Pānini ञीतः क्तः ॥ उपशमित past part. causal as against the non-causal उपशान्त ॥ त्रासार्ताः etc. — ऋत्विजः officiating priests – होतृ, उद्गातृ, अध्वर्यु and ब्रह्मन्. त्रासार्ताः–frightened at the havoc wrought by S'iva. चपल – mischievous, impatient. S'iva's gaṇas seem to be such by nature. Cf: मा चापलायेति गणान् व्यनैषीत् —कु. सं iii 41. उष्णीषं – उष्णं ईषते (removes) इति, a turban. The ऋत्विक्s wore turbans; Cf: लोहितोष्णीषा ऋत्विजश्चरन्ति । दक्षः स्तौति etc. to pacify S'iva. स्तु in the present has alternative forms of conjugation. – स्तौति, स्तवीति– स्तुतः, स्तुवीतः – स्तुवन्ति । स्तौषि, स्तवीषि – स्तुथः, स्तुवीथः – स्तुथ, स्तुवीथ। स्तौमि, स्तवीमि – स्तुवः, स्तुवीवः – स्तुमः, स्तुवीमः ॥ अस्य पत्नी etc. so as to excite compassion. For करुणं v. l. कृपणं helplessly. देवैः विद्रुतं the past passive part. is used here in the impersonal sense. While relating to his wife the miserable plight of Daksha etc., S'iva laughed heartily; hence आत्तहासः ।

The *Rasa* here is Raudra. Anger is its *Sthāyībhāva*. The Figure is *Anuprāsa*. This verse is taken to refer to the breaking out of fire and its sudden disappearance in Act IV.

St **5**. This verse constitutes a prayer of a very general type. जितमुडुपतिना=उडुपतिः जयति; उडुपति is the moon who is the lord of the stars. सुरेभ्यो नमः – A salutation to the gods. The indeclinable नमः meaning salutation always governs

a noun in the Dative case. Vide Pānini नमः स्वस्तिस्वाहास्वधालंवषड्योगाच्च । द्विजवृषभाः (द्विजाः वृषभा इव) is an उपमितसमास । निर्गताः उपद्रवाः येषां ते निरुपद्रवाः ।—May the eminent Brahmans be free from oppression;—this implies earlier existence and present cessation of oppression in the case of Brahmans. चन्द्रवपुः (सन्) नरेन्द्रचन्द्रः प्रतपतु—Let the moon-like monarch, gladdening by means of his body like the moon, shine with eminence. चन्द्रवपुः may also be taken to indicate that the king was of the lunar race (चन्द्रसंबन्धि वपुः अस्य). On the basis of this verse, it is held by some that 'S'rī Harṣa ceased to lean in favour of Buddhism and gradually came back deeply convinced in the Vedic faith.'

While the first four verses refer to the main incidents of the play, this verse is taken to refer to the भरतवाक्य.

[6] This stage direction indicates that the Sūtradhāra comes upon the stage when the Nāndī in the above form is over. Then, who is it that pronounces the Nāndī s'lokas? The answer is, it is another सूत्रधार who does it, as नान्दी forms a part of the पूर्वरङ्ग. Cf. पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते । प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ॥ सूचयेद्वस्तु बीजं वा मुखं पात्रमथापि वा ॥ Thus the person who conducts the पूर्वरङ्ग is the Sūtradhāra and he who conducts the प्रस्तावना or स्थापना is one similar to him i.e. say another सूत्रधार, also called स्थापक; Cf: स च काव्यार्थस्थापनात् सूचनात् स्थापकः ॥ For the definition of सूत्रधार Cf—नाट्योपकरणादीनि सूत्रमित्यभिधीयते । सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते It must be noted that the practice of introducing two Sūtradhāras is not strictly adhered to by most of the dramatists. The South Indian mss. of dramas have generally only one Sūtradhāra who is introduced at the very outset and is made to recite the Nāndī stanza or stanzas and also conduct the प्रस्तावना. e.g. आश्चर्यचूडामणि of शक्तिभद्र, the dramas ascribed to

-भास, and even Kālidāsa's विक्रमोर्वशीय as noticed by the author of साहित्यदर्पण.

[7] सूत्रं (=the thread of the narrative) धारयति इति सूत्रधारः। अलम् अतिविस्तरेण. Enough of prolixity is a statement with which the Sūtradhāra usually begins his speech in dramas, probably to suggest that his Prastāvanā is going to be a brief one. The indeclinable अलं in the prohibitive sense always governs a noun in the Instrumental case. (Vide कर्तृकरणयोस्तृतीया and गम्यमानापि क्रिया कारकविभक्तौ प्रयोजिका)। वसन्तोत्सव is the Spring festival celebrated annually in the Spring season, when Kāmadeva is worshipped. It seems that the practice in Ancient India was to exhibit dramatic performances also on the occasion. The reference here is to the celebration of the festival in the royal court of S'ri Harṣa. श्रीहर्षदेवस्य –Note that the name of the dramatist is Harṣadeva or S'riharṣadeva, if S'ri forms part of the name; नाटिका कृता इति (वार्ता) अस्माभिः श्रुता, न तु नाटिकाप्रयोगतः दृष्टा। तत् an indeclinable meaning तस्मात्। With तस्यैव राज्ञो बहुमानात् etc. Cf. प्रणयिषु वा दाक्षिण्यात्, अथवा तद्वस्तुपुरुषबहुमानात् of Vikramorvas'iya I. नेपथ्यरचना is the arrangement in the green-room, such as assigning roles to the different actors and giving them necessary instructions. आवर्जितानि – attracted. समाजे भवः सामाजिकः – a member of an assembly.

[8] लोके हारि च वत्सराजचरितम्–See the note on the 'Source' in the Introduction. नाट्य – acting; dramatic representation. इह एकैकमपि वस्तु – each one of these things i.e. the four items mentioned in the first two lines of the verse. Mark the contrast between this and सर्वो गुणानां गणः of the last line. Note – this speech (I [7-9]) of the सूत्रधार occurs verbatim, except for a few necesssary modifications such as — इन्द्रो-

त्सवे for वसन्तोत्सवे, बोधिसत्वचरितं for वत्सराजचरितं etc. in the two other dramas also (viz. नागानन्द and प्रियदर्शिका). This verse (I 6) is quoted in the Sahityadarpaṇa as an instance of प्ररोचना i.e. that which rouses the enthusiasm of the audience to witness the play, by extolling the dramatist, the play, the audience, the actors etc.

[9] संगीतक–a concert. आर्ये–Mark the term with which the Sūtradhāra addresses the Naṭī; Cf. S. D. वाच्यौ नटीसूत्रधारावार्यनाम्ना परस्परम् and Bharata–पत्नी चार्येति संभाष्या। इतस्तावत्–This way please; आगम्यताम् is understood.

[10] The Naṭī speaks in Prākṛt. In Saṁskṛt dramas men of high or middle social status speak in Saṁskṛt, while all women irrespective of their status (except under special circumstances) and men of low status speak in Prākṛt.

[11] गृह्यतां नेपथ्यम् becomes नेपथ्यं गृहाण in the Active voice.

[12] मम पुनः–here पुनः is in the sense of तु। दुहिता- Yāska derives the word as दुर्हिता (an ill-placed one) or दूरे हिता (placed at a distance from her father) – hence a daughter. देशान्तरे–a country separated by a large river or a sea; Cf: महानद्यन्तरं यत्र तद्धि देशान्तरं विदुः। दत्ता=वाग्दत्ता, betrothed (but not married yet). The Naṭī is worried as to how the marriage of her only daughter wonld take place with a person in a far away country. In her worry, she is not conscious even of her own self. How then could she dance ?

[14] द्वीपात्–द्विर्गताः आपः अस्मिन्निति द्वीपं, (an island). Vide: द्व्यन्तरुपसर्गेभ्योऽप ईत्। अभिमुखीभूतः–अनभिमुखः अभिमुखः संपद्यमानो भूतः। This verse forecasts the principal events of the play, all of which are favourable to the plans of Yaugandharāyaṇa to bring about the marriage of Ratnāvalī with Vatsarāja.

[15] These words of Yaugandharāyana, uttered from the green room, form the first aṅga of मुखसन्धि, i.e. the hinting of

the *bīja*. Bharata – one of the originators of the नाट्यशास्त्र. Here by the transferrence of epithet, it means any actor.

[16] कनीयान् भ्राता – [युवन् positive degree – कनीयान् or यवीयस् comparative and कनिष्ठ or यविष्ठ superlative]. भूमिका – role. The stage manager's younger brother has put on the role of Yaugandharāyana. But the declaration of that by the Sūtradhāra here is not quite appealing.

[17] This Prastāvanā is of the कथोद्घात type, as Yaugandharāyana comes upon the stage immediately after this Prastāvanā, catching up the verse I 7 of the Sūtradhāra.

[18] अन्यथा – Otherwise; i.e. if Destiny, when favourable, were not to confer on us the desired thing. क्व etc – How could these incongruous things happen? Now Yaugandha. recapitulates the different favours conferred on him by Destiny in his attempt to bring about the marriage of Ratnāvalī, with Vatsarāja. सिद्धादेश – the prophetic statement of a person endowed with the superhuman power of visualising the past, present aud future. In the case of Ratnāvalī, the prophesy was that whoever married her would become a paramount emperor. See also IV [202] and Intro. P xii. सिंहलेश्वरदुहितुः – the lord of Simhala is Vikramabāhu and his daughter is Ratnāvalī. प्रवहण means here ship. फलक – a plank. Simhala is said to be different from Laṅkā. Cf: दक्षिणेवन्तिमाहेन्द्रमलया ऋष्यमूककाः । चित्रकूटमहारण्यकाञ्चीसिंहलकोङ्कणाः । कावेरी ताम्रपर्णी च लङ्का त्रिकूटकादयः । – ज्योतिस्तत्वे ॥ सिंहलेभ्यः is in the Ablative case. As it is the name of a country, the plural is used. प्रत्यागच्छता goes with वणिजा. तदवस्थायाः refers to Ratnāvalī in that dangerous plight. रत्नमालाचिह्नायाः etc. See intro. P. xxiv under 'The Title'. प्रत्यभिज्ञानम् – recognition. सर्वथा etc. Yaugandha. is glad that prosperity is sure to attend his master as

रत्नावली has been somehow brought there. युक्तमेव अनुष्ठितम् His concealing the identity of Ratnāvalī and entrusting her under the name of Sāgarikā to the care of the queen is the right step taken by him. Cf: IV [205-208]. The बीजन्यास is made here. बाभ्रव्योपि etc. - Bābhravya is the chamberlain (Kañcukī) of Vatsarāja's court. This Kañcuki or Kāñcukiya is a character peculiar to the Sanskrit drama. He is usually an aged, good-natured clever Brāhmana in charge of the supervision of the inner apartments of the palace. Bābhravya was sent by Yaugandha. to Simhala to seek the hand of Ratnāvalī in marriage for his master. See intro. P. xii under 'Back ground' Rumaṇvan is the General of Vatsarāja. निष्पन्नप्रायं – here प्राय means बाहुल्य; almost; for the most part. धृति=mental comfort. Cf. last line of next verse.

[19] अस्मिन् प्रारम्भे – in this enterprise. स्वेच्छाचारी – because he has acted without consulting the king in the matter. With भीत एवास्मि भर्तुः Cf: कष्टः खलु etc. at the end of (i 8)

[20] चर्चरी= 1. a kind of song; 2. clapping of hands; and 3. a mode of walking. मह festival; this मदनमह is the same as the वसन्तोत्सव.

[21] The epithets have a double meaning and apply to both Vatses'vara and Kusumacāpa, the resemblance between the two being only in the verbal side of the epithets. See Trans. of the verse.

[This monologue of Yaugandharāyaṇa forms a Viṣkambhaka, as it introduces briefly to the audience all that has happened before the heroine actully meets the king in the very first Act of the play. See definition under DRAMATIC TERMS in p p 132-3. Without this viṣkambhaka here, the audience will not be able to follow the drama quite well. The dramatist is very particular of informing the audience that Yaugandharāyaṇa's plans are not at all known to the

king, and thus increase the dramatic force and interest of the play. See also Intro. Pxii.]

[24] The Vidūṣaka is the constant companion of the king. He is usually a Brahmin and excites mirth by his ridiculous appearance, foolish, talks and funny dress. He is called a *Narmasaciva* of the king and as such he assists him in his love-intrigues. Hence, he is introduced only in love-dramas. Vasantaka is the name of the Vidūṣaka of the present play.

[27] The king surveys here how the present great festival is his own, although it is said to be of Madana. The verse presents the care-free state of the king. The Das'arūpaka cites this verse to illustrate the Dhiralalita type of Nāyaka. प्रद्योतस्य सुता is Vāsavadattā. त्वं refers to Vasantaka to whom the King is speaking. इति – for the 6 reasons mentioned. धृति- satisfaction. कामं (=freely) is an indeclinable. उपैतु Imperative III per. sing. of (उप+) इ. मम पुनः = मम तु. Cf: this verse with Nāgānanda i 7 and Kādambari para 49 (first 6 lines) of our edition.

[28] एवं नु इदं – After endorsing with these words the king's view, the Vidūṣaka puts forth his own feeling that the festival is neither of Kāma nor of the king, but *his* own. एकस्य ब्राह्मणस्य has a V.L. ब्राह्मणबटुकस्य। The 3 compounds *1*. मधु... कौतूहलस्य; *2*. समन्तत...शोभिनः; and प्रकीर्ण...मुग्धस्य qualify मदनमहोत्सवस्य. प्रेक्षस्व Imperative II per. sing of (प्र+)ईक्ष्। (मदनमहोत्सवस्य) श्रियं प्रेक्षस्व becomes श्रीः प्रेक्ष्यताम् in the passive. I [28-35] gives a beautiful descriptron of the Madana festival which was being celebrated in full swing.

[30] पिष्टातक=पटवास, perfume powder. कुङ्कुम – saffron. क्षोद – dust. कैङ्किरातैः–with wreaths of As'oka flowers. वित्तेश–Kubera, lord of wealth. शातकुंभ – Gold (शतकुंभे भवं. शतकुंभ is a mountain supposed to abound in gold). शातकुंभद्रव – molten or liquid gold. खचित-coated. एकपीता–all yellow.

St 11. The Spring festival was celebrated by the citizens of Kaus'āmbi with great jubilation. Heaps of perfume powder rendered yellow with safforn dust were scattered everywhere thus producing a glow of the morning twilight thro' out the city. People wore wreaths of As'oka flowers on their crests which were bent low by the weight and which glittered with many gold ornaments. The dress of the people disclosed such opulence as surpassed the entire treasure of Kubera. With such dress of her citizens, with the glittering glow of the gold ornaments of the people, and with the saffron-yellow perfume powder scattered everywhere, the city of Kaus'ambi shone all yellow.

[31] **St. 12** The king was witnessing the jubilation of the citizens, from the terrace of his mansion. Fountains were showering water all over the courtyard and the citizens were sporting and dancing with great zeal. The ground was already covered with a thick layer of the perfume powder scattered (see I [30] above). Hence the whole yard became muddy. As the women walked with wanton steps, red vermillion powder dropped down from their cheeks. Men walking with their bare feet carried the powder on their wet soles and by means of their treadings made the whole pavement turn red.]

धारायन्त्र – fountain. प्राङ्गण – yard. कर्दम – mire. कुट्टिम – pavement. प्रमदाः (प्रकृष्टः मदः यासां ताः) youthful women; (or drunken women). सिन्दूर - vermillion.

[32] सुविदग्धजन - men skilled in amorous sports. शृङ्गक - syringes. वारविलासिनी – a harlot, a courtesan.

[34] अस्मिन्...अन्धकारे -- in this darkness (which is apparent) produced by the scented powder strewn. मनाक् (=slightly) is an indeclinable. भुजङ्गलोकः = a multitude of 1. licentious men & 2. serpents. The Pātāla, into which region the Sun's rays do not enter, is said to be dark. Even in that darkness the serpents are seen, though dimly, because of the light shed

by the gems on their hoods. In the region pointed out by the Vidūṣaka, the king noticed that clouds of scattered scented powder (probably unmixed with saffron) had produced a darkness in which the gallants and the courtesans could be seen but dimly in the glittering light of the gems on their ornaments, as holding up the syringes which appeared like hoods of serpents. Hence is his statement that the scene reminded him of the Pātāla. मां संस्मरयति – The root स्मृ here must be the one belonging to the घटादि group (and not the ordinary one स्मृ) remember longingly, if the form संस्मरयति should be accounted for. The use of this root again has demanded the Accusative माम्. But it is more likely that the above form is adopted to meet the requirements of metre.

[35] विसंष्ठुलम् – Unevenly, unsteadily.

[36] द्विपदीखण्डं – Dvipadi is a kind of verse, set to music. See Def. under 'Metrical Analysis' P. 135. It is of four kinds— शुद्धा खण्डा च मात्रा च संपूर्णेति चतुर्विधा । द्विपदी करणाख्येन तालेन परिगीयते ॥ खण्ड – piece, ditty.

[37] पवनक – diminutive form of पवन. The South breeze blowing gently invariably in the Spring season, is described as the favourite messenger of the Love-god, as causing the numerous mango-trees blossom and as slackening the anger of women towards their husbands.

[38] युवतीसार्थकः – bevies of young women. मेलक – union. विकसितबकुलाशोककः qualifies ... सार्थकः, for, the women had made the Bakula and As'oka blossom. Cf:– स्त्रीणां स्पर्शात्प्रियंगुर्विकसति, बकुलः सीधुगण्डूषसेकात्, पादाघातादशोकः, तिलककुरबकौ वीक्षणालिङ्गनाभ्याम् । मन्दारो नर्मवाक्यात्, पटुमृदुहसनाच्चम्पकः, वक्त्रवातात् चूतः, गीतात् नमेरुः, विकसति च पुरो नर्तनात् कर्णिकारः ॥

[39] Particularly in the Caitra month of the Spring season, the hearts of men and women become soft and inclined

towards love. So, the verse says that the Love-god first softens the hearts of people and then hits them hard with his flower-arrows. (अरविन्दमशोकञ्च चूतञ्च नवमालिका। नीलोत्पलं च पञ्चैते पञ्च-बाणस्य सायकाः।)

[40] Note that आसां is in the plural, while only two *cetis* are introduced to dance.

[41] स्रक्–flowers, क्षीबा=मत्ता. Note that the word cannot be employed with an upasarga. केशपाशः–Note that पाश (or पक्ष or हस्त) after केश denotes the luxuriance of the hair. (Cf: पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे–Amara). हन्ति–strikes; singular verb. Conj. हन्ति–घ्नतः–घ्नन्ति।

[42-4] Here again there is the plural एतासां (मध्ये), but in [(44)] the stage direction is चेट्योः (मध्ये). चर्चरिकं–the Vidū. refers to the song of the cetis, wrongly by this term.

[46] खण्डः = 1. piece. 2. sugar-candy. The word reminds the Vidū. of the sweet dishes prepared from sugar-candy. Hence this stupid question. [46-50] Note the humour.

[52] हञ्जे – a term for addressing a चेटी. Cf: हण्डे–हञ्जे–हला ह्वाने नीचां चेटीं सखीं प्रति॥

[54-55] Note the king's gallantry in preferring आज्ञापयति to विज्ञापयति, consistent with his being a dhiralalita.

[56] दास्याः पुत्रि is a compound with *aluk* of the genitive ending

[57] The queen's message to the king. भगवतः –gen. sing. of भगवान्; one possessed of भग. Cf: ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः। ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा॥ also, उत्पत्तिं च विपत्तिं च भूतानामागतिं गतिम्। वेत्ति विद्यामविद्यां च स वाच्यो भगवानिति॥

[59] स्वस्तिवायनं or स्वस्तिवाचनं from the prākṛt सोत्थिवाअणं – pronoucing a blessing; the Brahmin who utters the स्वस्ति is offered a dakṣiṇā (fee in the form of money, eatables etc.)

[60] (युवाभ्यां) गम्यतां is in the Impersonal form; in the Active voice the same becomes युवां गच्छतं ||

[63-6] The beauty of the Makaranda garden. वितान – Canopy. सहकारः – mango. (सह कारयति मेलयति द्वंद्वानि)

St 18 मधुप्रसङ्गः – 1. मधोः (of spring) प्रसङ्गः 2. मधुनः (of wine) प्रसङ्गः। A person under the influence of wine will have a reddish face, mu.ter something incoherently and reel about. All these three features were found in the trees also.

St 19. Cf: with [34]. Note also the *dohadas* of the diff. trees. The Bakula, Campaka and the As'oka trees had put forth flowers as soon as they were offered the dohada in the resp. form. भृङ्गसार्थ – swarm of bees.

[69] सागरिका – One who has hailed from the ocean. Her real name is Ratnāvalī. See para [18].

[78] The queen had taken care to see that Sāgarikā was kept away from the sight of the king, as she was afraid of her captivating the king's mind through her superior charms and youthful beauty. So it is that her presence at the As'oka tree, where the king was due to arrive, alarmed her.

[79] The curiosity of Sāgarikā is but natural in a young maiden in a strange land.

[84] The king describes the queen who is slender and emaciated by vows, as Kāma's flowery bow-staff by his side.

[90] Here the king compares the queen to a tender branch of a ycung coral tree (which grows in the sea). The queen is with a beauty rendered clean by her recent bath. The creeper-branch of the coral has recently immersed in the sea-water and risen up, thus shining more clearly. The queen has put on a garment (अंशुक) whose borders (अन्त) are shining red with the dye of the Kusumbha flowers. The *latā* is charming through rays shining with a lustre similar to that of the Kusumbha. Both worship the मकरकेतन i.e. the

queen worships the Shark-bannered Cupid, while the latā worships the sea. The काव्यप्रकाश cites this as an instance of प्रक्रमभङ्गदोष.

[93] "For the Bhav.—P. directs—'Having offered adoration to the mind-born divinity, let the wife worship her husband with ornaments, flowers and raiment, thinking internally with entire complacency—'This is the god of love'."—Wilson.

[97] Sāgarikā watches only the queen's worshipping the king and mistakes the king, whom she has not previously seen, for the god of love in personal form. She is astonished at the handsomeness of that supposed god of love and his appearing personally to receive worship. Not to miss such an opportunity, Sāgarikā also offers her worship to the same love-god, though from a distance, with the flowers gathered by her.

[99] स्वस्तिवायनं See [59] and note the Vidū. saying स्वस्ति भवत्यै in [100].

[101] अस्ते अपास्ताः समस्ताः भासः यस्य तस्मिन्—अस्ता... भासि qualifies रवौ—The Sun who has cast all his splendour on the अस्ताचल. रवौ नभसः पारं प्रयाते—Locative absolute. सायंतने समये नृपजनः आस्थानीं समं संपतन्—At the evening hour the host of princes gathering together in the audience hall. उदयनस्य तव पादान् आसेवितुं संप्रति उद्वीक्षते — eagerly waits to pay homage to the feet of you — Udayana. The plural पादान् is used as a mark of respect. पादान् is qualified by सरोरुहद्युतिमुषः — that rob the lustre of lotuses. तव is qualified by दृशां प्रीत्युत्कर्षकृतः — the bestower of excessive delight to the eyes. The उपमान is between 1. उदयन and the Moon and 2. his feet and the moon's rays, the qualifying words being equally applicable to both the उपमान and उपमेय. The Das'arūpaka quotes this verse to illustrate विलोभन and उद्भेद. Vide- गुणाख्यानं विलोभनम् ।

'अस्तापास्त' इति वैतालिकमुखेन चन्द्रतुल्यवत्सराजगुणवर्णनया सागरिकायाः समागमहेत्वनुरागबीजानुगुण्येनैव विलोभनाद्विलोभनम्। उद्भेदो गूढभेदनं। यथा रत्नावल्यां वत्सराजस्य कुसुमायुधगूढव्यपदेशस्य वैतालिकवचसा अस्तापास्तेत्यादिना उदयनस्येत्यन्तेन बीजानुगुण्येनैव उद्भेदनादुद्भेदः।

[102] The above verse makes it clear to Sāgarikā that the person she has mistaken for the love-god is the very king Udayana to whom she is already betrothed by her father. She is full of joy and eagerly looks at the king and exclaims –'this body of mine, though grown thin by serving another, has become estimable by the sight of the king.'

[104] This verse is found quoted in the सुभाषितावली with the reading उदयनगान्तरित etc. for उदयतटान्तरित etc. परिपाण्डुना मुखेन (=with a pale face) applies to प्राची (=Eastern quarter) and रमणी (=a woman brooding over her lover) equally.

[107] The king refers here to two aspects of the queen's face —1. its splendour 2. its lovely form. The splendour of the face was of a far higher order than the moon's. There was some doubt regarding the relative beauty of the forms of the face and the moon. Now even that doubt disappeared. The lotuses closed up in the evening and became devoid of all lustre thus admitting their defeat as it were before the queen's face. The idea is that as it was evening the lotuses had closed up, void of all lustre. The second half of the verse refers to the sweetness of the songs of the courtesans in the queen's retinue. The king says that the black bees caught within the closing up lotuses had ceased to hum in view of the superior excellence of the courtesan's songs. The figure of speech is उत्प्रेक्षा.

[108] The Act is appropriately named मदनमहोत्सव as all the incidents of this Act are related to the festival of Madana.

END OF THE FIRST ACT

[This Act opens with a Praves'aka comprising of a brief conversation in Prākṛt between two maids–low characters. The purpose of this Praves'aka is to refer to the intensity of Sāgarikā's love for the king, her retiring in solitude to the plantain bower with painting materials and to announce that the king is due to be in the garden as he is trying a recently acquired power to make plants put forth blossoms even out of season. For Def. see P 132.]

[1] Susaṅgatā is the personal friend of Sāgarikā. She is now in search of Sāgarikā.

[2] Nipuṇikā is another maid in the service of the queen. She has been sent by the queen to know the truth about the power acquired by the king. On personal verification, Nipuṇikā is struck with wonder. She relates the details to Susaṅgatā who meets her on the way.

[3] अवधीर्य – Ind. past part. of अव+धीर् a denominative root.

[6] Nipuṇikā informs Susaṅgatā that Sāgarikā is in the plantain arbour. समुद्गक – a small box (containing painting materials). चित्रफलक – picture-board. वर्तिका – painting brush.

[7] The love-lorn state of Sāgarikā. At first she condemns her heart for entertaining love for a person who cannot be had, and also for hankering after a new acquaintence neglecting her. Finally she blames and taunts Cupid. She draws the king on the picture-board.

[8] Susaṅgatā watches the picture drawn by Sāgarikā from behind her, in an unnoticed manner and justifies her loving the king saying 'A female swan revels nowhere except in a tank full of lotuses'. Cf. II [16] ईदृशस्य etc.

[11] Sāgarikā tries to hide the truth cleverly. But Susaṅgatā is equally clever.

[10-16] The talk gives a clear picture of the intimacy between the two friends.

[18] मेधाविनी is the name of the talking bird Sārikā.

[19-22] The growing love-torment of Sāgarikā. [20] refers to the appliances believed to relieve the fever of love. [22] See [7] above. Sāgarikā's love is for a person who is unattainable. She cannot even think of communicating her love to him as her sense of shame is very great. Added to this she has no freedom of action, being a dependent on the queen. Thus her love is uneven; and the best course open for her under the circumstances is death. दुर्लभजने अनुरागः is the rendering of the Prakṛt as given by Ray. शरणं नु वरमेकं is read as न वरमेकम् by some editions.

[24] refers to the breaking loose of a monkey from the stable and his entering the king's mansion and [25] tells us how the different people in the palace were scared by it. This episode is introduced to scare Sāgarikā and Susaṅgatā from the plantain bower leaving behind them in their fright, the picture-board and the Sārikā, as the two are to function as the principal means of conveying to the king the love of Sāgarikā for him. The poet has been presenting the incidents in a very natural way. A male monkey was usually kept in the horse stable as a safe-guard against all influences of evil eyes. मन्दुरा—stable. वर्षधर– eunuch. The eunuchs, dwarfs, kirātas and the hunch-backs were generally employed for service in the harem. The two verses are cited to illustrate the आरभटी वृत्ति in the Das'arūpaka, as they bring out त्रास and विद्रव i.e. fright and flight. In [25] the *rasa* dipicted is भयानक.

[34] The ridiculous appearance of the Vidūṣaka makes Sāgarikā mistake him for the wicked monkey. The Vidū. in the Nāgānanda is referred to as a yellow ape कपिलमर्कटक.

[35] S'rikaṇṭhadāsa is the name of the holy person who taught the king the secret of the dohada that would make plants put forth flowers even out of season. The king has

tried the dohada on his favourite Navamālikā which has yielded abundant blossoms. To see the wonder the king is now in the garden along with his companion.

[36] As the queen's favourite Mādhavī creeper has not yet blossomed, the king feels here that the blossoming of his Navamālikā is sure to irritate the queen. So he expects that his looking at the Navamālikā richly laden with flowers is sure to rouse the anger of the queen, as the Navamālikā is on a par with a woman having a pale complexion etc. (see Translation). The king is simply imagining in the Navamālikā creeper a rival to his dear wife Vāsavadattā. In making the king give vent to such a feeling here, the poet is producing a good dramatic effect, as, in a very short time, the king is going to fall in love with Sāgarikā and thus create a real rival to his queen. This is a पताकास्थान.

[38] The king's faith in the miraculous powers of मणि मन्त्र and औषधि.

[39] The king illustrates the powers of the gems, spells and herbs by giving one example for each viz.— 1. Viṣṇu's gem Kaustubha the mere sight of which brought about the end of the enemies. 2. Spells that have made the serpents live in the nether-region and 3. the herbs that revived Lakṣmaṇa and the monkey chiefs who were slain by Meghanāda.

[60] भयालुकः is grammatically irregular. It ought to be भीरुः

[52] Note the stupidity of the Vidū. in associating the कपित्थ-फल with the Bakula tree. Also his referring to the gāthikā by the term Ṛk in [61-70].

[74] श्रवणयोः पन्थाः – श्रवणपथः, तस्य अतिथिः, तस्य भावः – श्रवणपथातिथित्वं. Note that पन्थाः at the end of a compound becomes पथः acc. to Pānini ऋक्पूरब्धूः पथामानक्षे ।

[76] यदभिरुचितं भवते – The dative of भवते is acc. to रुच्यर्थानां

प्रीयमाणः. The noun denoting the person pleased has to be in the Dative, when governed by रुच् or its synonyms.

[85] The lady painted in the portrait is compared to a female royal swan. See Translation. लीला = 1 grace; 2 sportiveness. पक्षपात = 1 leanings (पक्ष means स्नेह here); 2 flapping of wings. चित्रगता = 1 painted in the picture, 2 of a wonderful gait. मानसं = 1 mind, 2 Mānasa lake. The figure is Upamā with S'leṣa.

[86] अपूर्व-पूर्णेन्दुम् etc. The full moon is seen only one day in the month. But the face of the lady (Sāgarikā) was a full moon which was present as such on all days. Hence it was an extraordinary (अपूर्व) पूर्णेन्दु. At the appearance of this moon, the lotus forming the seat of the Creator closed up and made him feel very uncomfortable.

[94] राजानं चालयित्वा — because the king is lost in admiring the beauty of the lady painted in the picture and fails to answer the Vidūṣaka's question in [89].

[97-8] Sāgarikā's living or dying depended on the king's reply to the querry of Vidū. cf. II[22]. Her picture was now before the king; hence there was a chance of his loving her. So, if her picture gave delight to him, then she would live hoping to win his love; otherwise she would die. अन्तरे — between.

[100] The king says in this verse that every limb of her offered great delight to his eyes. Fig: समासोक्ति.

[101-3] Sāgarikā is extremely happy to hear the king's reply; but in her bashfulness she interprets it in [103] to her friend as his admiring the skill of the painter, viz. Susaṅgatā.

[104-7] make it clear that the king is admiring the beauty of Sāgarikā and nothing else.

[110] In the cushion of lotus-leaves found there, the king sees

signs of the love-torment of the lady. This verse is cited in the Kāvyaprakās'a to illustrate प्रसाद् which is a literary merit.

[111] परिणाह् – expanse. ग्लापिताङ्ग्या has a V.L. ग्लापिताभ्याम्.

[114] Addressing the fading lotus-fibre garland, the king says this like a true gallant. Describing the breasts of a lady as being so stout as to allow no room between them even to a thin lotus-fibre is common among Sanskrit poets. Cf. मध्ये यथा श्याममुखस्य तस्य मृणालसूत्रान्तरमप्यलभ्यम् । कु. सं. i 40. This verse is quoted in the सुभाषितावली as Harṣa's.

[116-7] यस्य कृते – for whose sake, meaning for the sake of which person viz. the king. But when Sāgarikā asks कस्य कृते etc. in [116], she avoids a plain reply and surprises her by saying in [117] 'I mean the picture-board', which produces a good dramatic effect. Sāgarikā is shrewd enough to catch the clever suggestion and accuses her of talking cunningly. With this Cf. Mālavikāgnimitra III P 27 *l* 24 to P 28 *l* 2.

[बकुलावलिका—एष उपारूढराग उपभोगक्षमः पुरतस्ते वर्तते ।
मालविका—(सहर्षं) किं भर्ता ?
बकुला.—(सस्मितं) न तावद्भर्ता । एष अशोकशाखावलम्बी पल्लवगुच्छः ।]

[121] Covering the portrait with a plantain leaf occurs in the Nāgānanda also.

[124] Note the jocular way in which Susaṅgatā is threatening even to the king.

[126] The king is eager to see that the queen is not annoyed at his love-affair. So he tries to win Susaṅgata's silence by offering a bribe.

[127] Susaṅgatā utilises the situation to the advantage of her friend.

[130] Note that Sāgarikā is a typical Mugdhā.

[131-6] describes the wonderful beauty of Sāgarikā. Note that there is the यतिभङ्गदोष in the 2nd and 3rd lines of the

verse. (The metre is पृथ्वी which demands a pause at the 8th syllable, in the said lines).

137 The reproach is only outward. Susaṅgatā brought the king himself, having gone expressly to bring back the picture-board.

138 भाम (anger) अस्या अस्ति इति–भामिनी. रुषा is तृतीया sing. of रुद् (anger). Cf. Nāgānanda ii 6.

139 Mark the suggestion of Susaṅgatā to the king.

143 Sāgarikā is identified with Lakshmi and her hand with a tender leaf of the Pārijāta tree believed to exude nectar. Note that Lakshmi, Pārijāta and nectar were three of the 14 gems that were got by churning the ocean. Cf. लक्ष्मीः कौस्तुभपारिजातक–सुराः धन्वन्तरिः+चन्द्रमाः गावः कामदुधा सुरेश्वरगजः रंभादिदेवाङ्गनाः । अश्वः सप्तमुखः विषं हरिधनुः शङ्खः+अमृतं (च+) अंबुधेः रत्नानि+इह चतुर्दश (प्रतिदिनं कुर्यात् सदा मङ्गलम्) ॥ The appearance of sweat in the Nāyikā at the first touch of her lover is considered as a सात्त्विकभाव. Cf. Kāmasūtra—कन्या तु प्रथमसमागमे स्विन्नाङ्गुलिः स्विन्नमुखी च भवति and also Priyadars'ikā iii 11. —ज्ञाते स्वेदापदेशात् अविरतममृतं स्यन्दते व्यक्तमेतत् ॥

145 विरमसि–Note that the root रम् which is आत्मनेपद becomes परस्मैपद when prefixed with the upasargas वि, आ or परि. Vide व्याङ्परिभ्यो रमः ।

147 Mark the Vidūṣaka's humorous talk.

149 समानप्रतिपत्तिषु–in persons of equal status.

150 एषा खलु etc. The sentence gives a double meaning. The Vidū. means to say 'This Sāgarikā is really another Vāsavadattā in anger'. Cf. 154 infra. But the other meaning 'Here indeed has come another person viz. queen Vāsavadattā' is the one the king, Sāgarikā and Susaṅgatā understand thereby.

155 Sāgarikā is compared to a gem necklace—रत्नावली while

she is in fact a princess by name Ratnāvalī. The diff. epithets apply equally to कान्ता and रत्नावली. प्रकटरागा=1. whose love is manifest; 2. whose lustre is clearly manifest.

[161] प्रियतमा refers to Sāgarikā. This talk is over-heard by Kāñcana. and Vāsava. who are now in the vicinity of the Tamāla tree. Naturally Vāsava. takes the word प्रियतमा to refer to herself.

[166] अथ etc. This word makes the sentence interrogative.

[167] The king utters a falsehood here just to hide from his wife what really happened between him and Sāgarikā, as it would surely annoy her.

[168] The glow on the king's face was on account of his meeting Sāgarikā; but the queen thinks that it is because of the blossoming of his favourite creeper. So, with her pride wounded thus, she refuses to go to see the creeper and is inclined to return.

[169] तज्जितमस्माभिः—then, we have won. This is a भावे प्रयोग. The triumph that the Vidū. is referring to is two-fold—1. relating to the blossoming of the creeper and 2. getting rid of the undesirable presence of the queen. In his wild joy he begins to dance and lets the concealed picture-board fall down. This idadvertence of his leads his friend to an embarrassing situation. For similar situations see Vik. II where the Vidū. drops down the birch-leaf and also Mṛcchak. where the dropping of ornaments leads to the conviction of Cārudatta.

[173] Mark that this is in accordance with the confidence of the Vidū. that he can manage any situation by his ready wit, expressed by him in [169] above (अहमेवात्र ज्ञास्ये।)

[176] The account relating to the picture-board as given out to the queen is wholly a concocted one from the beginning. पूर्वं दृष्टा—दृष्टपूर्वा.

[177] Mark the dubious import of the words of the Vidū. and his readiness to swear by his sacred thread.

[178] घुणाक्षरं – accidental resemblance; coincidence. The घुण is a wood-boring insect. During its incisions, the mark it leaves on the wood may resemble some letters of the alphabet. It is a mere coincidence; the insect never intends carving any letter. Such a coincidence is termed घुणाक्षरन्याय. Kāñcana thinks that the resemblance between the picture drawn and Sāgarikā is accidental.

[179] ऋजुके – O simpleton! (Vocative case). The queen shrewdly catches the dubious import of the Vidū's words; hence her referring to them as वक्रभणितानि. She emphasises that the Vidū. is an expert at such utterances, by saying वसन्तकः खल्वेषः। इदं चित्रं प्रेक्ष्य–though the words mean 'on seeing this picture' the queen's headache, which may be real, is due to her seeing Sāgarikā painted by the side of the king in the picture.

[181] Construe – यदि 'प्रसीद' इति ब्रूयां, तर्हि कोपे असति न घटते। 'एवं पुनः नो करिष्यामि' इति यदि ब्रूयां, तर्हि अभ्युपगमः भवेत्। 'न मे दोषोऽस्ति' इति यदि ब्रूयां; इदमपि त्वं मृषा ज्ञास्यसि। एतस्मिन् किं वक्तुं क्षमम्–इति न वेद्मि, हे प्रियतमे ! न घटते–does not fit in. ज्ञास्यसि–the परस्मै form here of ज्ञा is because the क्रियाफल does not benefit the queen as she is aware that the statement is false. This verse is quoted in the Subhāṣitāvali under अनुनय. The king is trying to adopt alternative arguments here to appease the queen. ब्रूयां -I sing. potential of ब्रू.

[183] अकालः=अप्रशस्तः कालः – untimely. The comparison is apt because the queen had come there at an untimely hour i.e. at the time of Sāgarikā's meeting.

[185] भेदकारि–penetrating, piercing the heart; goes with हसितं प्रश्रय =modesty. The former halves of each of the first three lines of the verse indicate her anger, whereas the latter

halves show her modesty of demeanour as expressed in the fourth line. With this Cf. Priyadars'ikā iii 13.

[186] Vāsava had gone away; hence the Vidū. says that the king's brooding over her anger is useless (—a cry in the wilderness).

This Act is called the Plantain Arbour, as the main incidents of the Act take place in the vicinity of the Arbour.

END OF THE SECOND ACT

ACT THREE

[This Act also opens with a Praves'aka comprising of a brief conversation in Prākṛt between the two maids Madanikā and Kāñcanamālā—both low characters. The purpose of this Praves'aka is to explain to the audience that an interview between Sāgarikā and the king has been arranged by the Vidūṣaka and Susaṅgatā and that it is likely to come up early that night.]

[1] (आकाशे) is a stage-direction used when a character is speaking something to a person who is not actually present on the stage. The character looks up into the sky and imagines hearing a reply also to his words when the next stage direction कर्णं दत्वा and the following words किं भणसि ? etc. are employed. Note the Def. किं ब्रवीषीति यन्नाट्ये विना पात्रं प्रयुज्यते। श्रुत्वेवानुक्तमप्यर्थं तत्स्यादाकाशभाषितम् in the S.D. vi 140 and दूरस्थाभाषणं यत्स्यादशरीरनिवेदनम्। परोक्षान्तरितं वाक्यं तदाकाशे निगद्यते ॥ – Bharata. कौशाम्बिके–Vocative. The name indicates that she is a lady of Kaus'āmbi. She was obviously a maid in the service of the king.

[2] The six expedients employed by a king in political matters are—यान, आसन, द्वैध, आश्रय, संधि and विग्रह. The king's minister Yaugandharāyaṇa was wellknown for employing these. Kāñcana. uses here two of these with reference to

Vidūṣaka wittily. सन्धिः=1. peace 2. meeting. विग्रह=1. war 2. quarrel. The latter meanings of the two words are to be taken with reference to the Vidū. as he had planned a meeting of the king and Sāgarikā and thus created room for a quarrel between the king and the queen.

[5] Mark how the low characters swear by something frequently. Cf. ii [177].

[6-10] gives an account of the plan of Susaṅgatā and the Vidū. to bring about a meeting of the king and Sāgarikā.

[11] shows how loving the queen was towards her attendants.

[13] Mark that the queen has not only forgotten her anger on the king after hearing of his indisposition, but is in great anxiety also.

[14] Kāñcanamālā refers to the queen as a great simpleton. Cf. ii [179] where the queen uses this term for Kāñcana.

St 1. The king, addressing his own heart, is saying to it that its longing for Sāgarikā is futile and that the love-torment must be endured. The only means of allaying it was the contact of Sāgarikā's hand; and it was not used by him although in his own possession earlier, fool that he was. मुधा-(in vain) Indeclinable. मूढ is by मुह्+त; so also मुग्ध.

[19] कुसुमं धनुः यस्य सः-कुसुमधन्वा; तस्य संबुद्धिः-कुसुमधन्वन् । Note that धनुः changes to धन्वा at the end of a Bahuvrihi compound.

[20] Kāma is believed to have only five arrows with which he hits numberless persons. The king says that in his case the reverse has been noticed. Kāma seems to have numerous arrows and used all of them against him, a single person, who is being reduced to the state of the five original elements (i.e. the state of dying). For the five arrows of Kāma see I [39] notes. पञ्चता=मरणं; the state of the five original elements viz. पृथिवी, अप्, तेजस्, वायु & आकाश. अयं कामिजनः त्वया पञ्चतां नीतः becomes इमं कामिजनं त्वं पञ्चतां नीतवान् in the passive. Note नी takes two objects.

[21] न तयाहं is a misprint. Read न तथाहं etc. तपस्वीनी-pitiable. तपस्वी शोच्यतापसौ–Amara.

[22] This verse describes the miserable plight of Sāgarikā. सर्वस्याधो नयति has a V.L. सर्वस्यासौ हरति. वैलक्ष्यं–embarrassment, shame with confusion. विधुरा–helpless, disconsolate.

[24] कौशाम्बीराज्य is the Vatsa kingdom, the capital of which is Kaus'āmbi. दिष्ट्या वर्धसे–congratulations !

[26] स्वयं प्रेक्ष्य is to suggest that the king is going to meet her, that too अचिरेण–before long.

[28] उपहसित etc. Mark the boastfulness of the Vidū. बृहतां पतिः–बृहस्पतिः; note that त् has been replaced by स् as the word refers to the deity of that name. Otherwise the compound would be बृहत्पतिः ।

[30] आत्मनो ब्राह्मण्यै shows that the Vidūṣakā was married.

[32] Mark the poetic flights of the Vidū. The idea of (the lady) Sandhyā's engagement with the Sun is very appropriate in the present context when an engagement has been fixed up for Sāgarikā's meeting the king.

[34] Description of the Sunset. The Sun is believed to be traversing round the earth, seated on a chariot having only one wheel, drawn by seven green horses and driven by a charioteer who has no legs. Cf:–रथस्यैकं चक्रं, भुजगयमिताः सप्त तुरगाः, निरालम्बो मार्गः, चरणरहितः सारथिरपि । रवियात्येवान्तं प्रतिदिनमपारस्य नभसः, क्रियासिद्धिः सत्त्वे भवति महतां नोपकरणे ॥

St 5. The Sun is worried, after making his journey till the evening, that his single-wheeled chariot may not be able to cope with the next day's journey, if the rest of the journey also should be made that night with the same wheel. So, resting for a while on the Sunset mountain, the Sun seems to be drawing in another wheel viz. the weeel of the cardinal points, in order to carry off the same with him

for his chariot. The idea is that the visible expanse of the extremeties of the quarters was gradually becoming small to disappear finally. हेमारपङ्क्ति—the sun's evening rays are golden in colour and appear like the spokes of the wheel referred to above.

St 6. The day lotus plant is usually spoken of as the wife of the sun, blossoming with joy at his appearance in the morning and closing up with sorrow at his disappearance in the evening. The idea of this verse is grand. At the time of the Sun's departure in the evening the lotus plant has her head cast down in sorrow. But the Sun places his hand on her drooping head and assures her that he will come back very early, even while she is still sleeping in her bed,—it being already night,– and wake her up personally. समय—agreement; contract, condition.

[37] See note on [32] above. This and [39] infra. describe the darkness that is spreading fast.

[39] पुरः–at first, at the outset. स्थगयति–envelops, enwraps. The root स्थग् though not found in the धातुपाठ, is in usage. Cf. उ. रा. च. iii 38...विश्वं मोहः स्थगयति। तिरयति –obscures; from तिर्. हरकुण्ठद्युतिहरः–The darkness is described here as stealing away or assuming the hue of S'iva's neck as that is also black due to the Kālakutā poison swallowed by him staying there alone.

[42] शेमुषी=1. intellect 2. vision. Intellect overpowered by internal ignorance and vision blurred by darkness are similar as both fail to see the right path.

[44] As they advance in the garden they get the smell of the flowers of the different trees one after another and are thus able to recognise the way.

[45] The Mādhavi bower was the place of rendezvous. Mark how the Vidū recognises the place—through the deep fragrance of flowers 'that perfume the faces of the quarters' and

'the delightful movements of the feet on the pavement'.

[48] The king calls himself a कामी and refers to his eagerness for a new girl, disregarding any union with his own wife.

[49] The king explains here how a new girl wonld give greater delight to him. The figure of speech is विभावना. Similar are Nāgānanda III 4 and Kumāra Sambhava viii 2.

[50] Note the dramatic irony in किं नु खलु etc.

[51] अभिसरिष्यति–The root सृ with अभि denotes a woman's going to meet her lover.

[66] The nearer the realisation of love, the graver is the anxiety. Just before rainfall, great is the sultriness of the day.

[71] रम्भागर्भ–the interior of a plantain tree, i.e. the stump of the tree without its outer skin. The resemblance here between Sāgarikā's thighs and the plantain stump is in their colour, plumpness and cool touch also. Note that Kālidāsa considers that the cool touch of the plantain tree disqualifies it to bear any comparison with the thighs of a lady. See Kumāra Sambhava I 36. निर्वापय is the II sing. Imperative of the Causative of वा with निर्. In रम्भागर्भनिभं note that निभ (=like) can be used only as an उत्तरपद in a compound and never separately. See Amara:...स्युरुत्तरपदे त्वमी । निभसंकाशनीकाशप्रतीकाशोपमादयः ॥ निःशङ्क–an indeclinable. Note the dramatic irony here.

[74-5] Mark how these words would act on the queen's mind.

[77] The Vidū's descriptions are invariably appropriate to to the occasion. कुपितकामिनी etc.–In view of the impending anger of the queen, this epithet for the moon is interesting.

[79] The moon is just rising over the Udayagiri. Only his upward rays are visible. The king says that the moon is ascending the mountain with upraised hands to find out Sāgarikā and take revenge on her as her face had robbed the moon of all his splendour.

[81] The Moon's (जडत्व) want of discretion referred to in [80] is explained here. The king addressing the queen, whom he has supposed to be Sāgarikā says—O my beloved, why does the moon make his appearance when your face-moon is already present serving every one of the purposes served by the ordinary moon, such as 1. putting down the lustre of the lotus; 2. giving delight to the eyes of all; and 3. the swelling of love by its mere sight. His appearance cannot be on account of his pride of nectar, as the same is also in the lovely lip of Sāgarikā. झषकेतन=the fish-bannered god of love. Note the comments on वक्त्रेन्दौ etc. —"अपरत्वम् इन्दोरनुगुणं न तु वक्त्रस्य प्रतिकूलमिति रूपकस्य साधकतां प्रतिपद्यते, न तु उपमाया बाधकताम्"—काव्यप्रकाशे १० उल्लासे || and "अत्र अपरः शीतांशुरित्यनेन वक्त्रेन्दोः प्रसिद्धचन्द्राद्भेदमाविष्कृत्य तस्य च प्रसिद्धचन्द्रकार्यकारणत्वमात्रप्रतिपादनेन उत्कर्षापकर्षयोरप्रदर्शनाद् अनुभयं ताद्रूप्यरूपकम्"—कुवलयानन्दे || N.B. In the English Trans. of this verse, after 'Does it not put down the lustre of the lotus?' read—'does it not produce delight to the eyes?' and then 'does it not bring...'etc After this verse the following reading is noticed in another edition of the Text, in place of [82] & [83].

(राजा—) [82] अपि च अधरप्रभया भाति त्वन्मुखेन्दुः समुद्यतः ।
उदितोऽपि कलङ्केन धूसरो हि निशाकरः ॥ * ॥

[83] (वासवदत्तामुखमुन्नमय्य पश्यन्, आत्मगतम्) हा हतोऽस्मि! कथं देवी वासवदत्ता ? (सविषादम्) वयस्य, किमेतत् ?

(KING—) [82] Moreover—Your face-moon raised up shines with the lustre of the lower lip; the moon, however, though risen up, is brown with a stain. [*]

[83] *(Raising up the face of Vāsavadattā and beholding; to himself)* Ha ! I am undone ! How now ? It is queen Vāsavadattā ! *(With dejection)* Friend, what is this ?

[86] अन्य refers to Sāgarikā. एतानि अक्षराणि refers to the words

प्रिये, and प्रसीद, प्रसीद. Vāsava means to say—'these are the words with which Sāgarikā is to be addressed henceforth'.

[87] महानुभावा खलु त्वम् etc. is to cajole Vāsavadattā and try to appease her anger.

[89] प्रत्यक्षदृष्टव्यलीकः—with my guilt actually witnessed; caught red-handed; व्यलीक—guilt; offence.

[90] The erring husband's falling prostrate at the feet of his wife to appease her anger is a convention as it were among all Sanskrit poets. परं—excessively. विलक्षः—shameless; because he is trying to appease the queen, although he is caught red-handed.

[91] The queen attributes 'shamelessness' to herself as she has become angry even after knowing his mind.

[92] Kāñcana knows well that the queen's wrath is never of a long duration and that she would surely repent for slighting the king's propitiations.

[95] Cf. II [183] & [186]. With [98-90], cf. II [184] and [185].

[98] अनर्थक्रमः— *1.* the queen's coming to know of his love-affair and *2.* the possibility of her committing suicide.

[99] The last line of this verse is a general statement substantiating the idea contained in the first three lines. प्रेम्णः is Gen. sing. of प्रेमा. The verse also indicates the king's attachment for the queen and explains the possibility of the second अनर्थ referred to in [98] above. समारूढा etc.—The love between Udayana and Vāsavadattā had developed to a high degree on account of the high esteem of love each of them had. व्यलीकं etc.—It was for the first time that the king had given offence to his wife by loving another; note his word अकृतपूर्वं to qualify व्यलीकं. असहना—'Vāsava. was intolerent of such things. That was but natural, for,—प्रकृष्टस्य etc. when the love between the couple is great, any failing on the part of one (—in love matters—) is sure to become intoler-

able to the other ahd would drive to take desparate steps, such as committing suicide.

[101] Just when the king and Vidūṣaka are anxious about Sāgarikā, she comes on the scene, but is alone because her friehd has been separated from her well in advance by the queen on getting the news that a meeting of the king and Sāgarikā has been arranged by Susaṅgata and the Vidū. Cf. [105] *infra.* Sāgarikā has come to the garden not to keep the engagement so much as to kill herself by hanging from the As'oka tree.

[107] महानुभावा–The queen was such by nature. Cf. [87] & [92] above.

[110] As Sāgarikā was disguised in the dress of Vāsavadattā The Vidū. mistakes her for the queen and cries for help.

[114] These words of the king are addressed to Sāgarikā thinking that she is the queen, and show how anxious he is to prevent her from dying. स्वार्थप्रयत्नोऽयं–'This is a selfish attempt on my part' says the king. 'because your committing suicide means my death also. So my attempt is not so much to save your life, as to save my own'. The king thus assures the queen of the intensity of his love for her. But as he does not address Vāsava. by name, Sāgarikā is glad that her lover is addressing to her such expressions of love. The present drama abounds in such dramatic situations. प्राणाः–used always in the plural.

[115] It is the voice of Sāgarikā that makes the king realise that the person attempting suicide is Sāgarikā & not Vāsava

[117] The king means to say by this verse—'O beloved, you are trying to make your life depart from you by placing the noose on your neck. It is a rash act. Throw away the creeper-noose soon and do a worthy act by arresting my life which is about to leave me for ever. You can do this by placing just a for moment the noose of your creeper-like arms round my neck. With this Cf. Nāgananda ii 11.

[118] अनभ्रावृष्टिः–a shower not previously indicated by clouds; an unexpected happy occurrence; here it is the unexpected situation providing him an opportunity to embrace Sāgarikā.

[119] The Vidū. is always afraid of the interference of the queen. Even as he is thinking of it, the queen comes there with Kāñcana. to apologise to her husband for her recent rude behaviour. See [120].

[121] Kāñcana's estimate of the queen and the king.

[122] मध्यस्थतया etc.–because Sāgarikā did not embrace him although he had drawn and placed her hands round his neck. He rightly addresses her अयि मुग्धे!

[125-26] For a second time the queen witnesses the king's love for Sāgarikā.

[127] Sāgarikā is puzzled about the king's two-fold love for herself and the queen also; hence this indirect question in the form of an appeal to him.

[129] The king explains his two-fold love saying *1*. नः देव्याः परं सेवा एव and *2*. प्रेमाबन्ध...प्रीतिः त्वयि ॥ The king's attitude towards the queen is explained at length in the first three lines of the verse. The last line describes his love for सागरिका

[134] The Vidū. reiterates the same excuse as offered by the king in [131] above, which makes her get wild.

[136] आत्मनो अविनयस्य–refers to his 'mischievous' scheming and his utterences decrying the queen Cf. iii 74.

[140] Three thoughts are oppressing the mind of the king— *1*. the queen's anger *2*. Sāgarikā's plight & *3*. the Vidūṣaka's imprisonment. These thoughts make him miserable and afford him no peace of mind.

This Act is called "The Engagement" as the principal theme is the appointed meeting of the king and Sāgarikā.

END OF THE THIRD ACT

[This Act also opens with a praves'aka comprising of a conversation between Susaṅgatā and the Vidūṣaka both speaking Prakṛt. The object of this Interlude is to acquaint the audience of what has happened after the incidents of the previous Act. The Vidūṣaka has been set free by the queen propitiated somehow by the king. Sāgarikā has entrusted her Ratnamālā to Susaṅgatā for giving it away to a suitable Brahmin. A rumour has been spread by the queen that Sāgarikā has been sent away to Ujjaini, while she is kept in a private prison.]

[1] This Ratnamālā serves a very important purpose at different stages of the plot construction. See Intro. P. xxiv-v under "The Title".

[2] लज्जालुके–the formation of लज्जालु with आलुच् for the root लस्ज् is irregular like the formation of भयालु:; see II [50].

[6] अत्याहितं–danger; calamity.

[7] अर्धं रात्रेः–अर्धरात्रः, तस्मिन्–अर्धरात्रे.

[8] निर्गता घृणा यस्मात्, तत् निर्घृणं–an act devoid of pity; a cruel act.

[10] ईदृशे प्रस्तावे refers to Sāgarikā's plight.

[15] Note that Sāgarikā desists from giving out her identity to the end, even to Susaṅgatā.

[19] The king mentions in this verse that the queen became appeased, not because of his diff. propitiations (six means mentioned in the first half of the verse) but by wiping off her anger of her own accord, by means of tears as it were, after weeping. प्रत्यासत्ति–graciousness.

[21] कण्ठग्रहे–refers to the king's embracing Sāgarikā in iii[118]. विलीय–having melted. The idea is that when the king embraced her firmly at the first ferver, she seems to have melted by the heat of love and entered into his heart through

the holes made in his body by the arrows of Cupid. मन्ये–I think. The idea of the verse is not quite in harmony with iii[118].

[22] विश्वासस्थानं–Note that स्थानं is always neuter; hence the word, although in the neuter gender, can qualify the masculine word वसन्तकः

[23] द्वितीयाचन्द्र is usually hailed with delight. स्वस्ति भवते–the Dative of भवते is by नमःस्वस्तिस्वाहास्वधालंवषड्योगाच्च ।

[28] The king's anguish is in accordance with अतिस्नेहः पापशङ्कि

[30] The king says this addressing his life, only on the presumption that Sāgarikā is no more. The repetition of दक्षिण is significant. I am not courteous; abandon me. You prove courteous by following Sāgarikā. शीघ्रं न यात etc. If you delay you won't be able to meet her at all, as she, though of the gait of an elephant, has already gone far away having started long back. मुषिताः स्थ–you shall be duped. For the plural of प्राणाः see III [114] notes. गजवत् गच्छति इति गजगामिनी।

[32] निरनुरोधिना has the V.L. निरनुक्रोशता । Cf. [8] above.

[33] केनापि कार्येण is explained in [34] by the king.

[35] The similarity between the king and Ratnamālā is in their having once experienced the कण्ठाश्लेष of Sāgarikā and then missing it. Hence the two are comrades in distress.

[40] Vasundharā is the portress in attendence at the king's chamber.

[45] अचिरात् –because Rumaṇvān had defeated the mighty Kosala king in a very short time. Cf. [48] below.

[50] हस्तिनां समूहः–हास्तिकं; तेन बहुलं– हास्तिकप्रायम्

[51] लुघु etc. Note the contrast between this and अतिविस्तरतः etc. in [47].

[54] The first two lines of the verse refer to the Kosala king's attack, while the last two give out how Rumaṇvān encountered him. पत्तिः–foot-soldier. प्रत्यैच्छत्– endountered.

[56] अस्तव्यस्त...has the V.L. अस्त्वव्यस्त... The first two lines describe how severely the battle was fought. Note the dramatic suspense produced at the end of the third line and how it is intensified by the use of the nom. case in कोसलपतिः and the ambiguity in the locative absolute प्रधाने बले भग्ने. आहूय in the third line has a V.L. अह्वाय which is better.

[57] completes the split verse in [55] and that very effectively by adopting the passive voice रुमण्वता...हतः

[59] साधु etc. show the king's nobility and broad-mindedness

[65] इन्द्रस्य जालं (माया)–magic. Indra is regarded as the founder of magic. See [68] below. इन्द्रजाले is a V.L. for ऐन्द्रजालिके. इन्द्रजालेन दीव्यति इति ऐन्द्रजालिकः–a magician. ऐन्द्रजालिकं–a magical feet.

[63] Next to Indra the founder of magic, S'ambara is another great magician. He is a demon. शाम्बरी माया is after him. He carried off and threw Pradyumna into the sea, but was slain by him later.

[72] इच्छसि हृदये is to suggest that he can show even Sāgarikā to him.

[73] shows the king's desire to have his wife with him when there is something interesting to see.

[75-6] The queen's love for her native land and people from there.

[80] देवराज is Indra. Siddhas and Vidyādharas are semi-divine beings having super-human powers. वधू=स्त्री; wife.

[85] दोर्भिः etc. refers to Viṣṇu. इरा (उदकानि) सन्ति अस्मिन् इति इरावान्–the sea. इरावति भवः–ऐरावतः (sprung from the sea). This is one of the 14 gems got by churning the ocean; see ii [143] notes.

[90] मातुलकुलात् etc. Cf. [75-76] above.

[92] एकः पुनः खेलो etc.–the feat of showing Sāgarikā to the king. Cf. [174] and [209-210] below.

[100] जयावहः कुञ्जरः–जयकुञ्जरः. Cf. यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः । तं गन्धहस्तिनं प्राहुः नृपतेर्विजयावहम् ॥ सद्यो विस्मृत etc.—The lord of Simhala was a petty king. His minister, unacquainted with the grandeur of great kings was naturally bewildered at the sight of the luxuriously grand scene at the gate of Vatsarāja's chamber.

[101] Bābhravya is the chamberlain who was sent by Yaugandha. to solicit Ratnāvali in marriage for Vatsarāja.

[102] The Kāñcukiya is glad that he is meeting his master after all. This joy makes him, old as he was, more unsteady, obscures his vision still more and chokes his throat with tears of joy, making his speech more indistinct than before. That is why he says जरायाः साहाय्यं etc.

[123] दग्धामुपश्रुत्य —Vasubhūti must have come to know after his joining Rumaṇvan, that Vāsavadattā's perishing in the Lāvāṇaka fire accident was only a false rumour. Other readings in this part of the Text destroy the dramatic effect. They must be interpolations.

[125] स्मित्वा — because, Vāsavadattā feels that the king must have known all that even before.

[130] The king's general statement दुरवगाहा गतिर्दैवस्य is illustrated by वाहनभङ्ग etc.

[134] The hubbub behind the curtain is because of the harem catching fire suddenly. [135] gives a description of the fire. हेमशृङ्गश्रियमिव etc.– The gold-coloured flames rising above the ladies' apartments seemed to furnish them with gold turrets. The settling down of smoke on the pleasure mound turned it look dark like the water-laden clouds. प्लोष-blaze.

[138] लावाणक is the name of a village near Magadha. The king forgets for the time being that Vāsava. is by his own side and thinking that she is in the harem which is now on fire, is anxious about her safety. He is reminded of the false report of her perishing in the Lāvāṇaka fire accident and hence this exclamation of his. Cf. [140] infra.

[141] भणितम्—'परित्रायस्व, परित्रायस्व' इति आत्मनः कृते न भणितम् etc. निगड-fetters.

[143-5] & [148]. See Intro. P. xxvi last four lines.

[147] धूमानुबन्धं — Continuous issue of smoke. अर्चिस् = ज्वाला. चक्रवालं = मण्डलं.

[156] Cf. iii [122] The king suggests to Sāgarikā that she should embrace him.

[159-163] This verse split up with pauses with the stage directions has a very desirable dramatic effect.

[164] This verse is quite in harmony with the idea of the latter half of the verse in [147].

[173] The वितर्क of the king given vent to in स्वप्ने मति: etc. is answered convincingly by the Vidū. in [174] next.

[175] Mark the apologetic tone of the king and the ironical tone of the queen in [176].

[177] With this the recognition of Sāgarikā and the disclosing of Yaugandha's plan come up in the most natural way.

[192] Cf. iv [16 195]. प्रियभगिनिके is in the vocative like अतिनिष्ठुरे. लघु = quickly.

[197] Note the dramatic effect in the queen's mentioning the name of Yaugandha. and the entering of the very person immediately after that in [198].

[199] With this verse compare I [19]. सिद्धेर्भ्रान्ति: etc. Yaugandha's plans have come out quite successful. He reviews all that has happened. लज्जा is because he has done the whole

thing in his own way, without the consent of either the king or the queen who have reposed utmost confidence in him.

200 A person devoted to his master will have to be heedless to the feelings of others however respectable they may be, while he is discharging his loyal duties.

202-10 Yaugandharayaṇa discloses his plan which was probably known only to Bābhravya.

210 परिज्ञातायाः etc. is to suggest to the queen that she has to arrange for the marriage of Ratnāvalī with the king, which idea is caught by her, Vide 211 next.

215 नाभिकुलम्–Cf. with 76 above.

213 पृथ्वी खलु etc. The two things achieved by the king—viz. Sāgarikā as a wife and the queen's whole-heartedly accepting Sāgarikā as a sharer of her husband's love—were worth more than the whole earth. Cf. iii 24.

220 Mark the satisfaction of Yaugandharāyaṇa as everything has come out well.

222 The king recounts here all the good events that have befallen him. अमात्यवृषभ is like द्विजवृषभ in i 5; see notes thereon. Here किं नास्ति=सर्वमप्यस्ति.

223 Bharatavākya is a benedictory verse at the end of a drama. This verse is named after Bharata the founder of Nātyaśāstra as a mark of respect for him.

224 This verse occurs also in the Priyadarśikā. With the first two lines Cf. the Bharatavākyas of Nāgānanda. जनयतु Imperative; but Benedictive in significance. वि+दधतु plural conjugate—दधातु–धत्तात्, दधतां–दधतु । धेहि, धत्तात्–धत्तं–धत्त । दधानि–दधाव–दधाम । The Bharatavākya, as usual, expresses a wish for general prosperity. The last line of the verse is very significant. The Act is appropiately called 'The Magician' as his magic show plays an important part here.

THE END

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